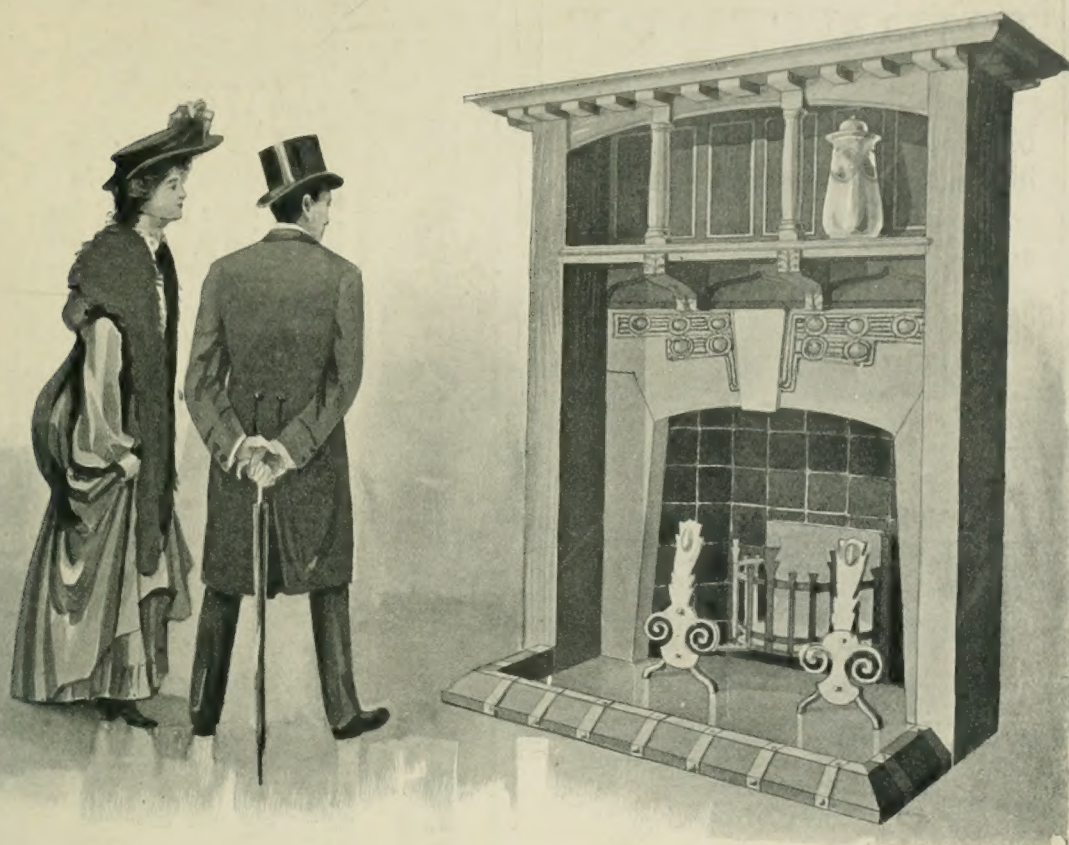




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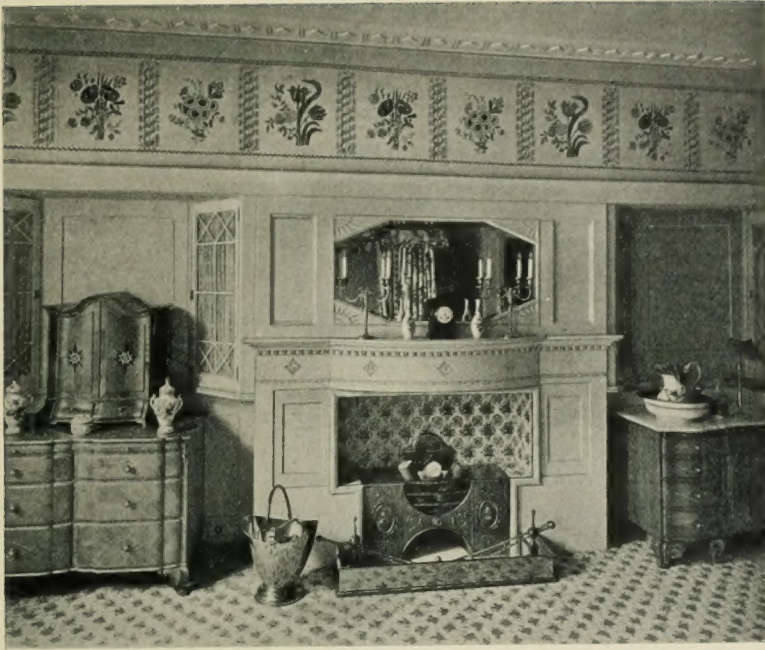


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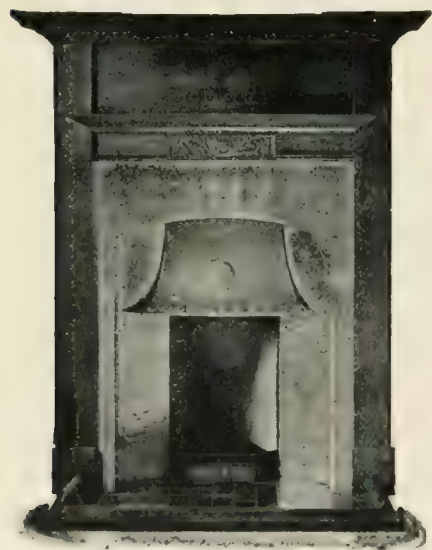
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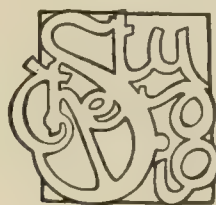
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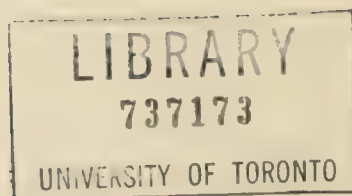
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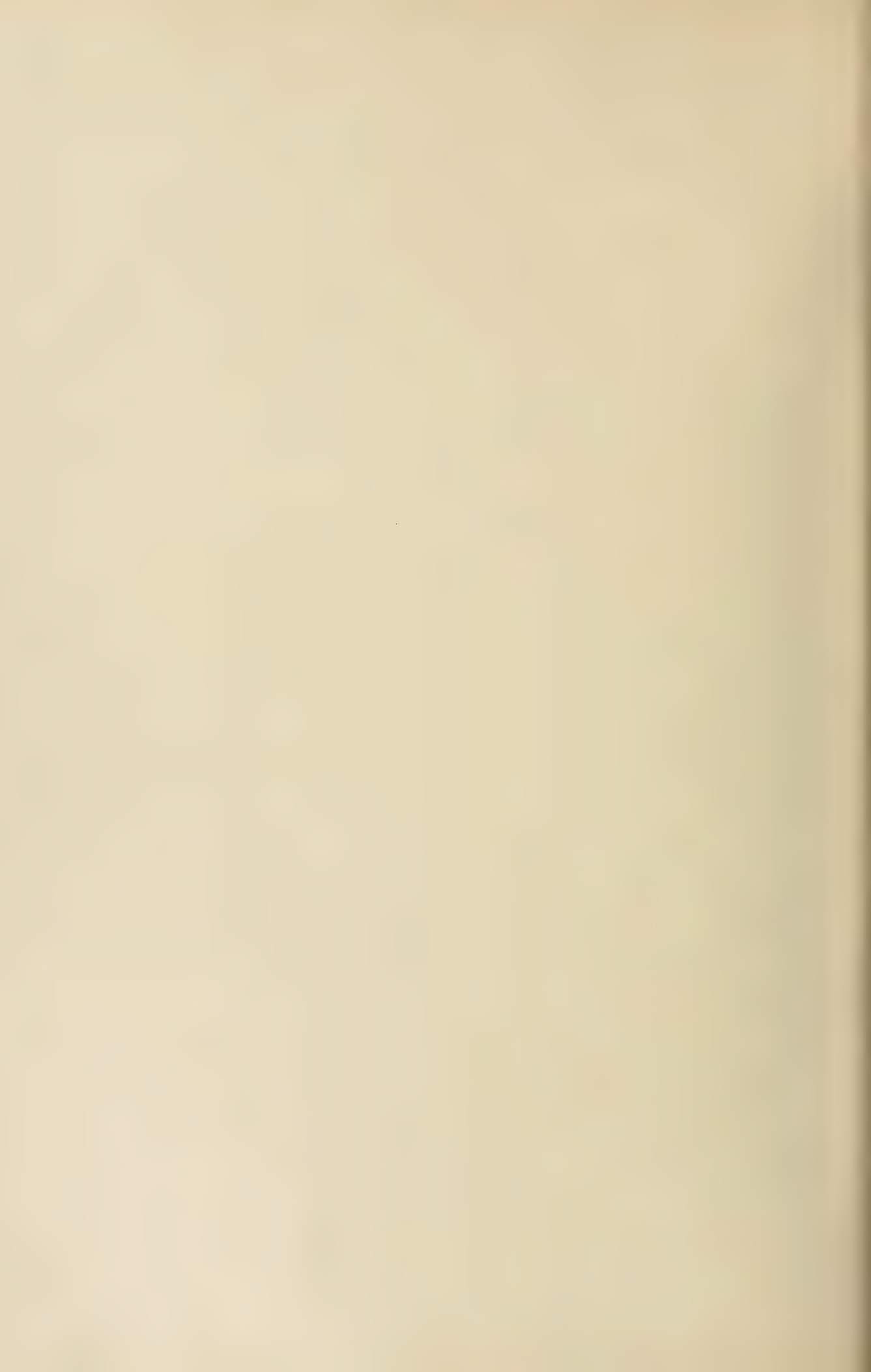
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| LX. | Do. do. | the Brown Gallery |
| LXI. | Do. do. | Bedchamber |
| LXII. | Do. do. | Room leading to the Chapel |
| | | |
| LXIII. | Lanhydroc, Cornwall : | the Gallery |
| LXIV. | Levens, Westmoreland | |
| LXV. | Do. do. | the Hall |
| LXVI. | Do. do. | the Large Drawing Room |
| LXVII. | Do. do. | the Small Drawing Room |
| LXVIII. | Do. do. | the Dining Room |
| LXIX. | Little Moreton Hall, Cheshire | |
| LXX. | Littlecotes, Wiltshire : | the Hall |
| LXXI. | Loseley, near Guildford, Surrey : | the Drawing Room |
| LXXII. | Lyme Hall, Cheshire : | Bay Window in Drawing Room |

LIST OF PLATES

- LXXIII. Milton Abbey, Dorsetshire : the Hall
 LXXIV. Moat House, Ightham, Kent : the Hall
 LXXV. Do. do. the Chapel
 LXXVI. Montacute, Somerset : the Porch

 LXXVII. Ockwells, Berkshire
 LXXVIII. Do. do. the Hall
 LXXIX. Do. do. the Porch and Corridor

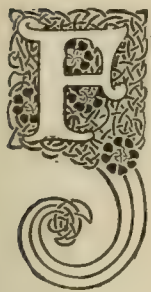
 LXXX. Parham, Sussex : the Hall
 LXXXI. Penshurst, Kent
 LXXXII. Do. do. the Hall
 LXXXIII. Postlip Hall, Gloucestershire : Chamber

 LXXXIV. Sizergh, Westmoreland : Inlaid Chamber
 LXXXV. Southam, Gloucestershire
 LXXXVI. Speke Hall, Lancashire
 LXXXVII. Do. do. Garden Front
 LXXXVIII. Do. do. Fireplace in Drawing Room
 LXXXIX. Do. do. the Hall
 XC. Do. do. Bay Window in the Hall
 XCI. Sutton Place, Surrey
 XCII. Do do. Entrance to the Hall

 XCIII. Wakehurst, Sussex : the Hall
 XCIV. Do. do. the Staircase
 XCV. Waterstone, Dorsetshire
 XCVI. Westwood, Worcestershire
 XCVII. Wollaton, Nottinghamshire
 XCVIII. Do. do. the Hall
 XCIX. Wroxton Abbey, Oxfordshire : the Porch
 C. Do. do. the Hall

 CI. East Barsham, Norfolk : the Doorway
 (Title to Original Edition, First Series)
 CII. Coombe Abbey : the Doorway
 (Title to Original Edition, Second Series)
 CIII. Cranbourne, Dorset : the Porch
 (Title to Original Edition, Third Series)
 CIV. Moat House, Ightham, Kent : the Entrance
 (Title to Original Edition, Fourth Series)

INTRODUCTION



FOR two generations "Nash's Mansions" has held its place on the bookshelves of many an English architect. It has exerted an influence which has not, perhaps, during the last sixty years been always of the same intensity, but which has still, and on the whole, helped largely to model domestic architecture in this country during that period.

The first series of "The Mansions of England in the Olden Time" followed immediately on Joseph Nash's "Architecture of the Middle Ages," which appeared in 1838. The work was not, however, fully completed till the publication of the fourth and last volume in the year 1849. It had obtained an immediate and striking success on the appearance of the first part, but the artist, engaged as he was on other undertakings, such as the Windsor Castle Sketches, carried on under Royal command, and notwithstanding his extraordinary industry and application, was obliged to allow eleven years to elapse between the commencement and conclusion of his enterprise.

Working in early life side by side with the elder Pugin—for whose "Paris and its Environs," indeed, he made several drawings—Nash's path later diverged from that of the more celebrated son, Augustus Welby Pugin, and his predilection was for a later period of work than that to the revival of which the great Gothicism devoted his life, and he showed an affection rather for domestic than ecclesiastical architecture.

His training as a pupil of Augustus Pugin was of inestimable value to him throughout his various published works. Educated as an architect, gifted as a draughtsman, with a fine knowledge of composition and of the value of light and shade, his drawings appeal with equal effect not only to the amateur and the lover of the picturesque, but to the architect as well, who finds in them full, and yet not too full, satisfaction as to those details, such as cornices, strings, mouldings, and carving, which he has to recognise as vital elements in every design. We have in Nash's work never an architectural diagram, but always all the information necessary as to architectural detail. The extraordinary accuracy of his draughtsmanship can be checked easily in these days of photography, and he invariably comes triumphantly through the test.

Nash's earlier commissions and his drawings shown at the Exhibitions of the Society of Painters in Water Colours (of which body he was elected an Associate in 1834 and Member in 1842) had been mainly figure subjects to illustrate various poems and novels, and this training stood him in good stead in his "Mansions." The ease with which he introduces the astonishing variety of incidental group or figure which emphasizes the sentiment of his picture, and the accuracy of the appointments and the old furniture with which he clothes empty hall, bare chamber, or deserted garden, make still more actual and vivid his presentment of his architectural subject. As he himself says, "not only the domestic architecture of past ages, but the costumes and habits of England in the olden time are brought before the eye; in attempting this the artist has endeavoured to place himself in the position of a visitor to these ancient edifices, whose fancy peoples the deserted halls, stripped of all movable ornaments and looking damp and cheerless, with the family and household of the 'old English gentleman' surrounded by their everyday comforts, sharing the more rare and courteous hospitalities offered to the guests, or partaking of the boisterous merriment of Christmas gambols." Refer, for instance, to Plate XXXVIII, where the banqueting-hall is made the scene of the boisterous merriment of the mumming at Christmas festivities, and where the morris-dancers, with the hobby-horse, the dragon, the giant and the "salvage man" all take part in the jollity and sport. And how much is added of historical and romantic sentiment to the drawings of the gateway (Plate LI) and the gallery (Plate LII) at Hever Castle by the introduction of Henry VIII. so associated with its past, or in Plate LIX, where the small Elizabethan children have turned the long gallery into their nursery play-room.

The method of execution of the plates, and indeed their quality, vary considerably throughout the work. The earliest ones, drawn, like the others, by Nash himself on the stone from careful drawings which were made on the spot, and carried to the last degree of finish, were in method considerably improved upon in those executed later. The plates included in the second series are more carefully and faithfully drawn, and in their execution he introduces a considerable amount of work with the stump, feeling, as he says, that apart from the gain in chiaroscuro, richness of tint and texture, and freedom of handling, this treatment was better adapted to furnish faithful copies of his original sketches. In those published still later

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he carries his technique a step farther and makes use of the lithotint—recently introduced by Hullmandel—a process by which the brush is employed, and which enabled him in these later plates to obtain a painter-like result, both brilliant and powerful.

The ground covered by the work may broadly be described as the Tudor and Elizabethan periods, a time which, as Nash says, was “an era most prolific of splendour and originality of style, stimulated by the advance of national prosperity and greatness, and when the arts may be said in this country to have first begun to flourish.” True, there are a few plates such as those illustrating Ightham Moat House (Plate LXXV), Ockwells, Berkshire (Plate LXXVII), and Hever Castle (Plate LI), which give examples of Gothic work as yet untouched by foreign influence. The title-word “mansions” indeed itself precludes any large reference to architecture of an early date.

In days when the feudal system obtained, and when the main and dominating factor of a dwelling was that it should be easily defended in case of assault, the word “home,” with all that it connotes in the way of arrangements made for family life or for the privacy of the individual members of the family and their comfort, was one of little meaning. Life was led in common; lord and retainers shared the common hall, and fared and fed together. The arrangement of plan called for by this more primitive state of living it is easy to trace later, as adapted to a changed order of national life, in the manor house of the sixteenth century. Here the chief apartment is still the common hall, generally with its screen and minstrels’ gallery, and with an entrance porch. But the size of the hall and its proportion to the rest of the house had by this time become considerably reduced. It now invariably appears with a bay-window, a feature introduced about a century before the Tudor period. This was almost universally placed at one end of the hall, and extended in height from the floor to the ceiling. Approached through the screen were the kitchen and other apartments, including a room for the reception of guests. This usually had a bay-window looking on to the quadrangle. On the first floor were the “chambers,” which were reached by a staircase, as yet not treated as the important feature into which it subsequently developed. Andrew Boorde, “of Physike Doctor,” in 1547, laid down certain principles in his “Dyeterie or Regiment of Healthe” as to points to be observed when building a house. He says: “Make the hall of such fashion that the parlour be annexed to the head of the hall, and the buttrye and pantrye at

the lower ende thereof; the cellar under the pantrye sett somewhat at a base; the kechyn sett somewhat at a base from the buttrye and pantrye; coming with an entrie within, by the wall of the buttrie; the pastrie house and the larder annexed to the kechyn. Then divyde the logginges by the circuit of the quadrivial courte, and let the gatehouse be opposite, or against the hall doore; not directly, but the hall doore standyng abase of the gatehouse in the middle of the front enteringe into the place. Let the prevy chamber be annexed to the great chamber of estate, with other chambers necessary for the buildinge; so that many of the chambers may have a prospecte into the chapell."

The arrangement of the building was sometimes quadrangular—the "quadrivial courte" of Boorde—sometimes the front containing the hall was recessed with wings at either end. Towards the end of the century tower gateways, either square as at Cranbourne (Plate CIII) and Montacute (Plate LXXVI), or with octagonal towers on each side as at Brereton (Plate XXII), were used for the entrance. In appearance little of the fortified character was retained beyond, in certain cases, the battlements with which the walls were surrounded, more for ornament than use—a feature we find in churches of the period. The treatment of the doorways and porches was essentially the same as that applied to ecclesiastical buildings (see, for instance, Plate CIV), and the style of ornament and the detail are identical. The earliest form of the bay-window—so universal a characteristic in this style—was square on plan, and later became splayed at the angles, or even semi-circular, as at Thornbury Castle. Much care and thought were directed to the treatment of the chimney-stacks, which were either of stone or brick. Examples of the latter material, showing to what an extent the elaboration of design and detail was carried, are given in Plate XXVIII, Compton Wynyates. Terra-cotta was introduced for certain dressings and enrichments by Girolamo da Trevigi in the first half of the sixteenth century. Plates XCI and XCII, showing the entrance doorway and the frontage to the court of Sutton Place (the date of which is about 1520), give an example of the use of this material, showing in the detail a strongly pronounced Italian feeling. This building affords an opportunity of seeing at its earliest the introduction of those foreign *motifs*, that were destined to modify and transform our English architecture, and was one of the first to be affected by the incoming tide of the Renaissance that was on the point of sweeping over the land.

It was rather at the second period of Henry VII.'s reign, after all opposition to his title had passed away, than with the reign of Henry VIII., that England, as Freeman says, "came within the range of those general causes of change which were now beginning to affect all Europe. The revival of learning, as it is called, was now spreading from Italy into other lands . . . mediæval art now entered on its latest phase immediately before its final overthrow. The architectural style of the time loses the aspiring lines of earlier times, and gives us instead lavishness and intricacy of ornament. . . . Houses had now quite outstripped the alternatives of a period when the choice lay between the fortress and the simple manor-house. In the latter part of the fifteenth century and the beginning of the sixteenth, we come to palaces as distinguished from castles." But, as the same historian points out, the Renaissance spirit that first showed itself in minor degree in the designs of tombs and woodwork did not affect architecture, as distinguished from these, till the time of Edward VI., or the middle of the sixteenth century. Again, though this revival of the Italian style was introduced by the Protector Somerset, who employed John of Padua on Somerset House, it failed to maintain its hold as applied to whole buildings. The Renaissance forms were not accepted in their entirety, but, preserving purely English outlines, the details became a strange mixture of corrupt Gothic and corrupt Italian.

The very rare work of John Shute, "paynter and architecte" (of which only two copies are known), "The First and Chiefe Grounds of Architecture used in all the Ancient and Famous Monyments" (1563), shows by its title how in England now, as in Italy during the preceding century, it was considered of obligation on the architect to turn back for education and inspiration to the buildings—the Roman buildings especially—of the past. And there was every opportunity for the display of the new style and the changed architectural ideals. The growing wealth of the country and its more assured state were favouring circumstances that led to an immense development of building, primarily, indeed, of a domestic character. For ecclesiastical buildings there was little need "in a time," as Freeman says, "when more churches were pulled down than were built." The country accordingly became covered with houses of all sizes—palaces, manor-houses, burgher dwellings in towns, solitary farm-houses, cottages in the village street. The spirit

of building was abroad in all classes, and, to quote Harrison, "It is a worlde to see how divers men being bent to buildinge, and having a delectable view in spending of their goods by that trade doe dailie imagine new devises of their own to guide their workmen withall."

Many of the most important architectural works begun in the reign of Elizabeth were not completed till well on in the reign of James I., so that what we are accustomed to call Elizabethan design may be said to have obtained up to the time of Inigo Jones, whose earlier work indeed was less Classic in its nature, and was merely a modification of the Elizabethan method.

In the manuscript folio by John Thorpe, now in the Soane Museum, are set forth plans and elevations showing the ideal of an architect of the last quarter of the sixteenth century. The general form of his plans is that of three sides of a quadrangle, often surrounded by an open corridor, the portico in the centre being treated as an open arcade, finished by a turreted cupola. Of "Burghley juxta Stamford" (Plate XXIV) the manuscript gives plans, as also a plan of Holland House (Plates LIII and LIV). His work at Audley End (Plates VIII and IX) Thorpe completed about 1616, quite at the end of his life. Robert and Huntingdon Smithson, father and son, have to share with him the credit of the design of Wollaton Hall (Plates XCVII and XCVIII), of which the elevation is given in the manuscript of the latter. Theirs also is Bolsover Castle; its hall is shown on Plate XII.

It is, perhaps, as Kerr thinks, Hatfield House that offers us the best example of an Elizabethan plan. It shows us that while the plan was based upon the principle of the earlier or Tudor form, it has now assumed a more scientific and more systematic character, and has been adapted to the stateliness and ceremony of life befitting a great noble and his household. In all cases the hall still is the main feature of the building, but it has, with a view to purposes of state, increased in size. It has retained its oriel or bay window. The staircase, no longer small and inconvenient, now occupies a considerable portion of the mansion. As Aubrey, describing Verulam House, says: "In the middle was a delicate staircase of wood, which was curiously carved; and on the post of every interstice was some pretty figure, as a grave divine with his book and spectacles, a mendicant friar, and not one twice." Knowle (Plate LVI), Hatfield House (Plate XLIX), and Aldermaston (Plate II) offer

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excellent examples of elaborate and interesting features of the kind. The gallery now is lofty, wide, and often more than 100 feet in length. Hardwicke Hall (Plate XLVI), Knowle (Plate LIX), and Haddon Hall (Plate XI.) illustrate well this feature. The treatment of the façades shows, as has been pointed out above, a growing use of classic detail and of the Italian orders. But the correct proportions of the latter are not attended to. The columns and pilasters are usually on pedestals, and are often banded by square blocks, and decorated by diamond-shaped projections, a distinct characteristic of the style. The entablatures are usually broken, and parapets are terminated by the familiar flat scroll or strap-work.

In the interior much sumptuous material and workmanship now assert themselves. The various rooms were, as Bacon says in his "Essay on Building," treated as "delicate and rich cabinets, daintily paved, richly hanged, glazed with crystalline glass; and all other elegancy that may be thought upon." Panelling, occasionally inlaid under Italian influence like that at Sizergh (Plate LXXXIV), took the place on the walls of the tapestry-hanging of the early period. In especial the chimney-pieces were elaborated, and were of marble, or wood or both, richly sculptured, and on gallery and screen and doorway was massed almost a superabundance of carved ornament.

Particularly characteristic of Elizabethan architecture is the invention shown in the treatment of the ceiling of the parlour, dining-room, or hall. There is an infinite amount of thought and design manifested in this plaster work, and illustrated by many of the plates. It is noteworthy that here, perhaps, the English spirit held out longest against the foreign or classic influence, and few of the examples, even of the latest type, show as much of the Renaissance feeling as is revealed in the other portions of the building.

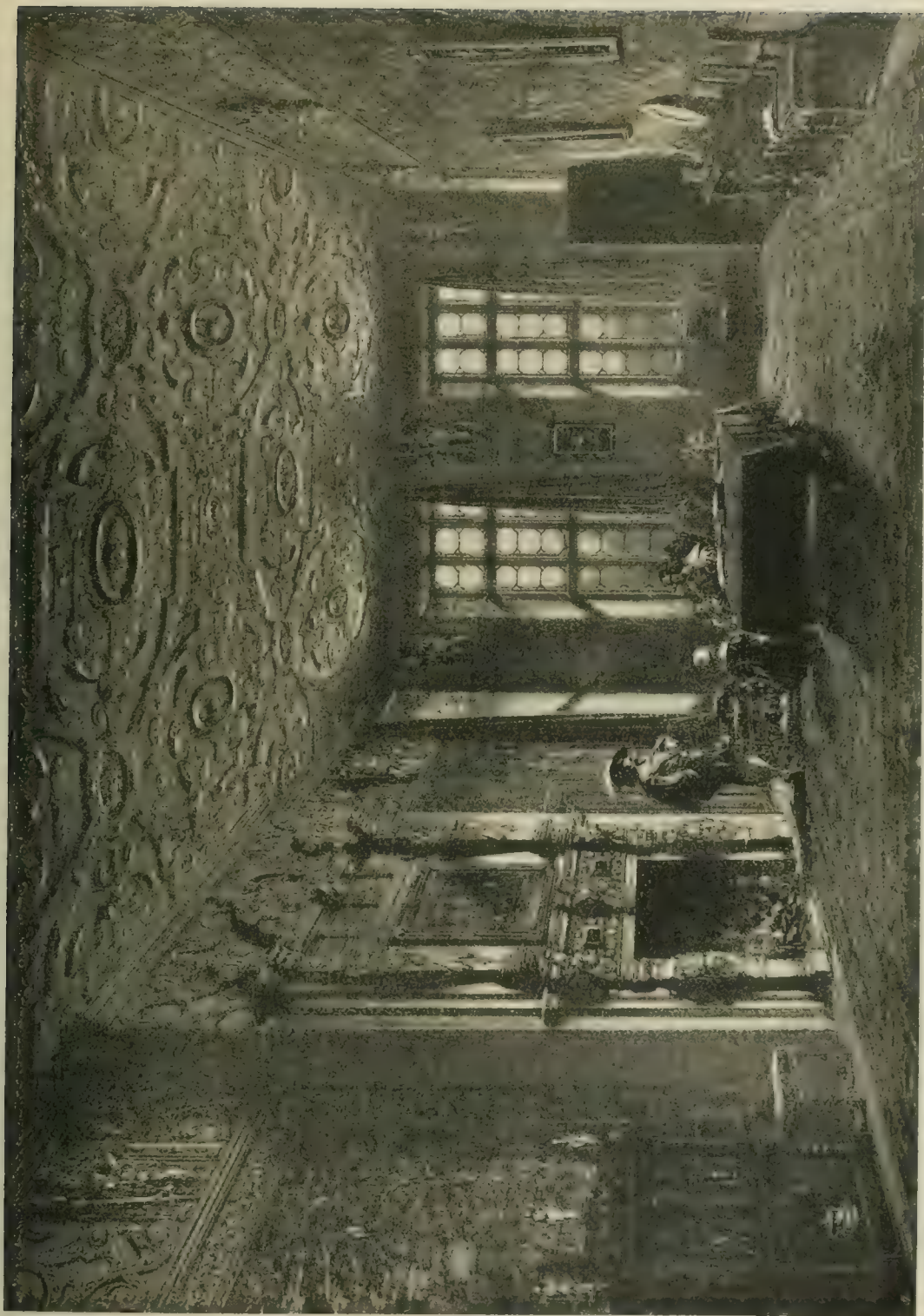
C. HARRISON TOWNSEND.



ADLINGTON, CHESHIRE: THE HALL.



ALDERMASTON, BERKSHIRE: THE STAIRCASE.



ASTON HALL, WARWICKSHIRE: THE DRAWING ROOM.



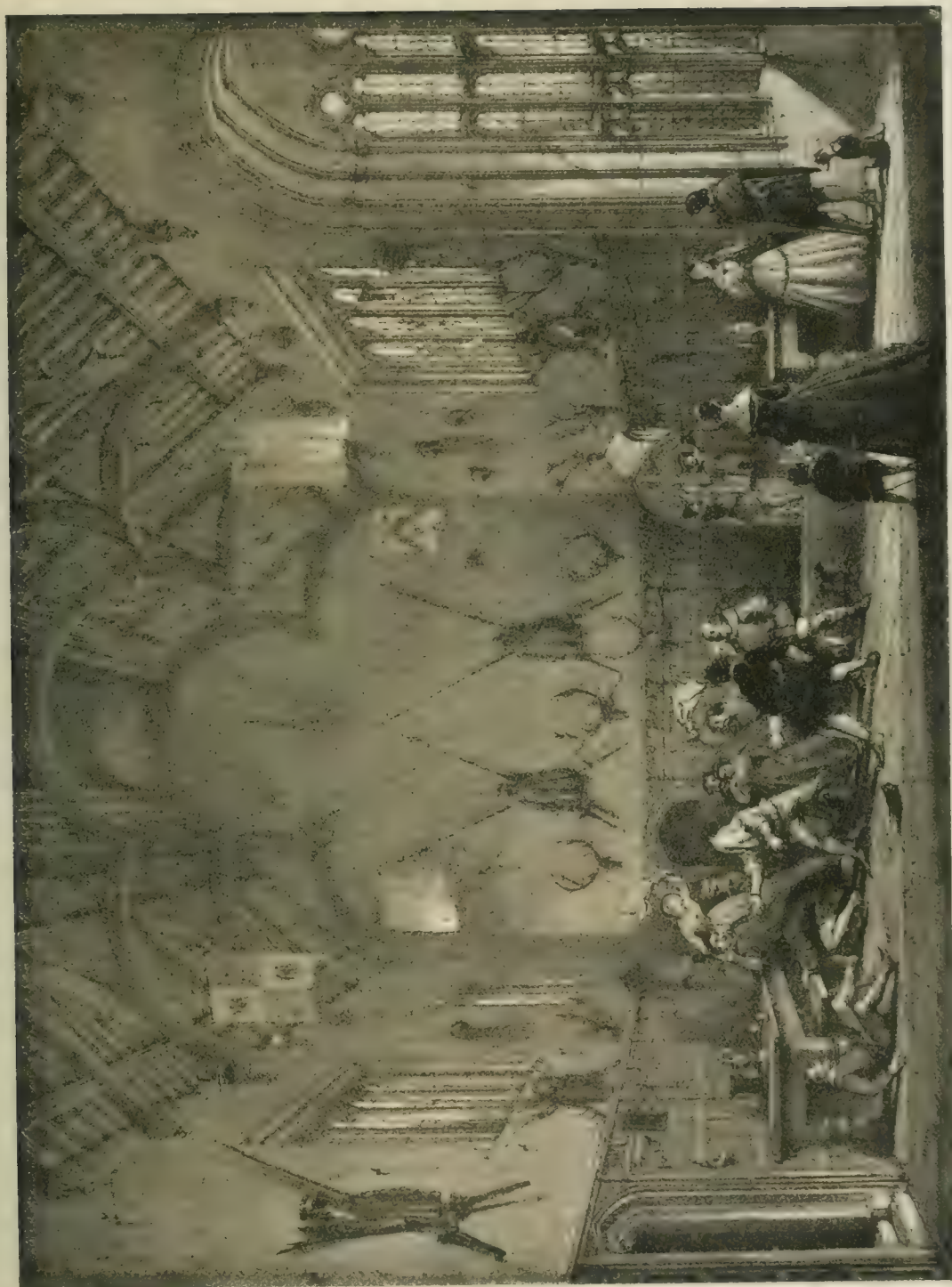
ASTON HALL, WARWICKSHIRE: THE GALLERY.



ASTON HALL, WARWICKSHIRE: THE STAIRCASE.



ATHELHAMPTON, DORSETSHIRE.



ATHELHAMPTON. DORSETSHIRE: THE HALL



AUDLEY END, ESSEX: THE PORCH.





BEDDINGTON, SURREY: THE HALL.



BINGHAM MELCOMBE, DORSETSHIRE.



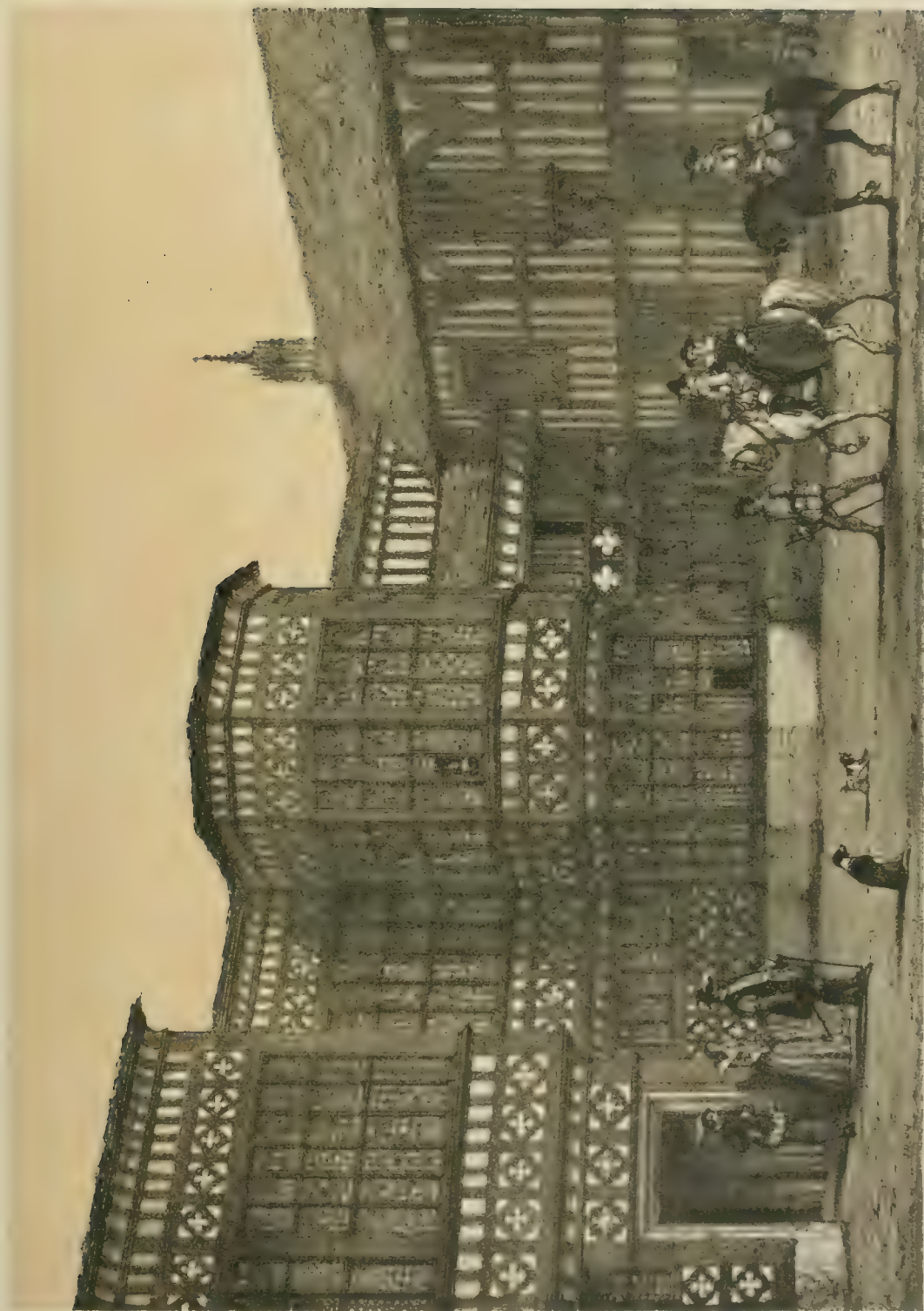
BOLSOVER CASTLE, DERBYSHIRE: THE HALL.



BORWICK HALL, LANCASHIRE



BOUGHTON MALHERBE, KENT: THE DRAWING ROOM.

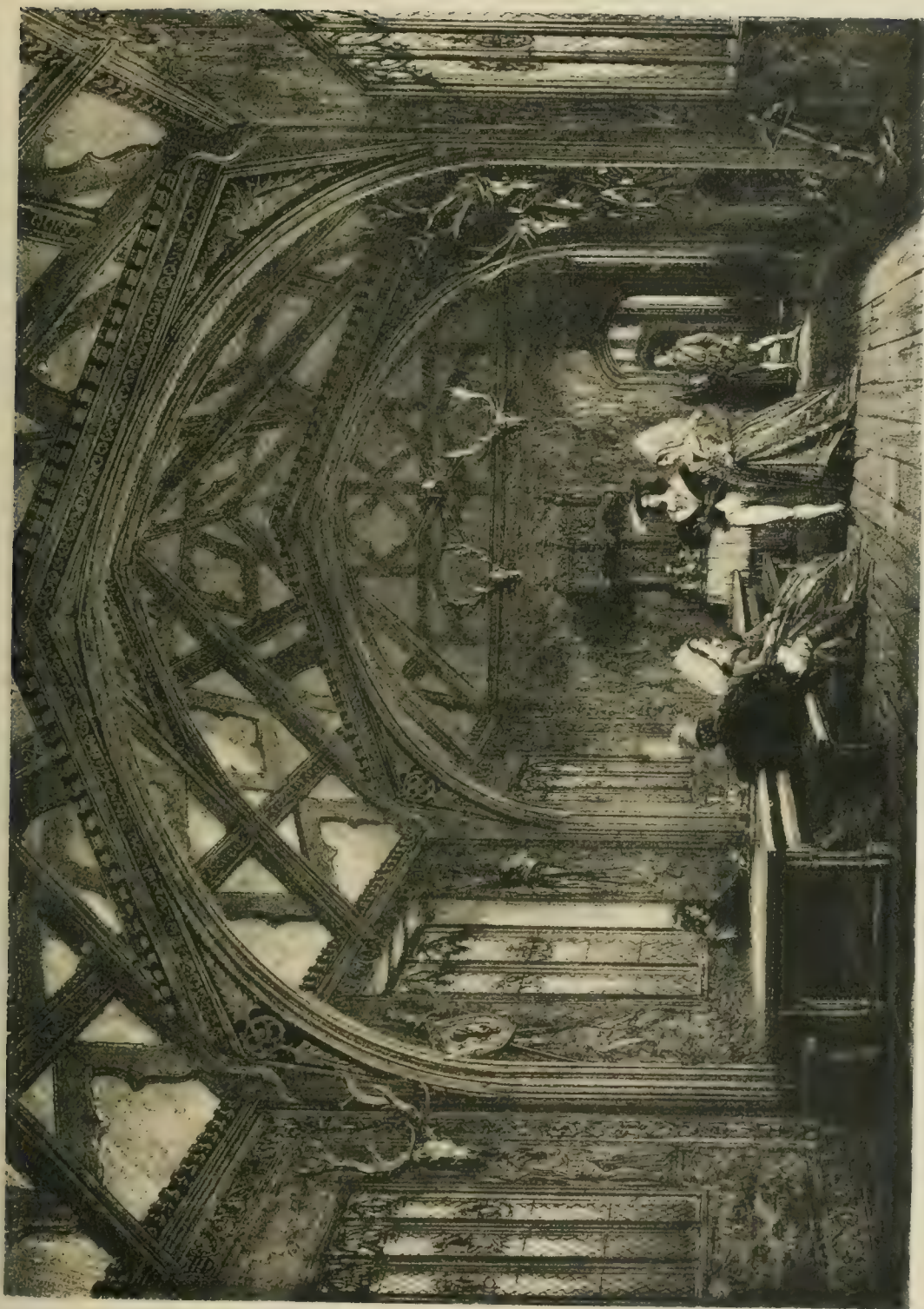




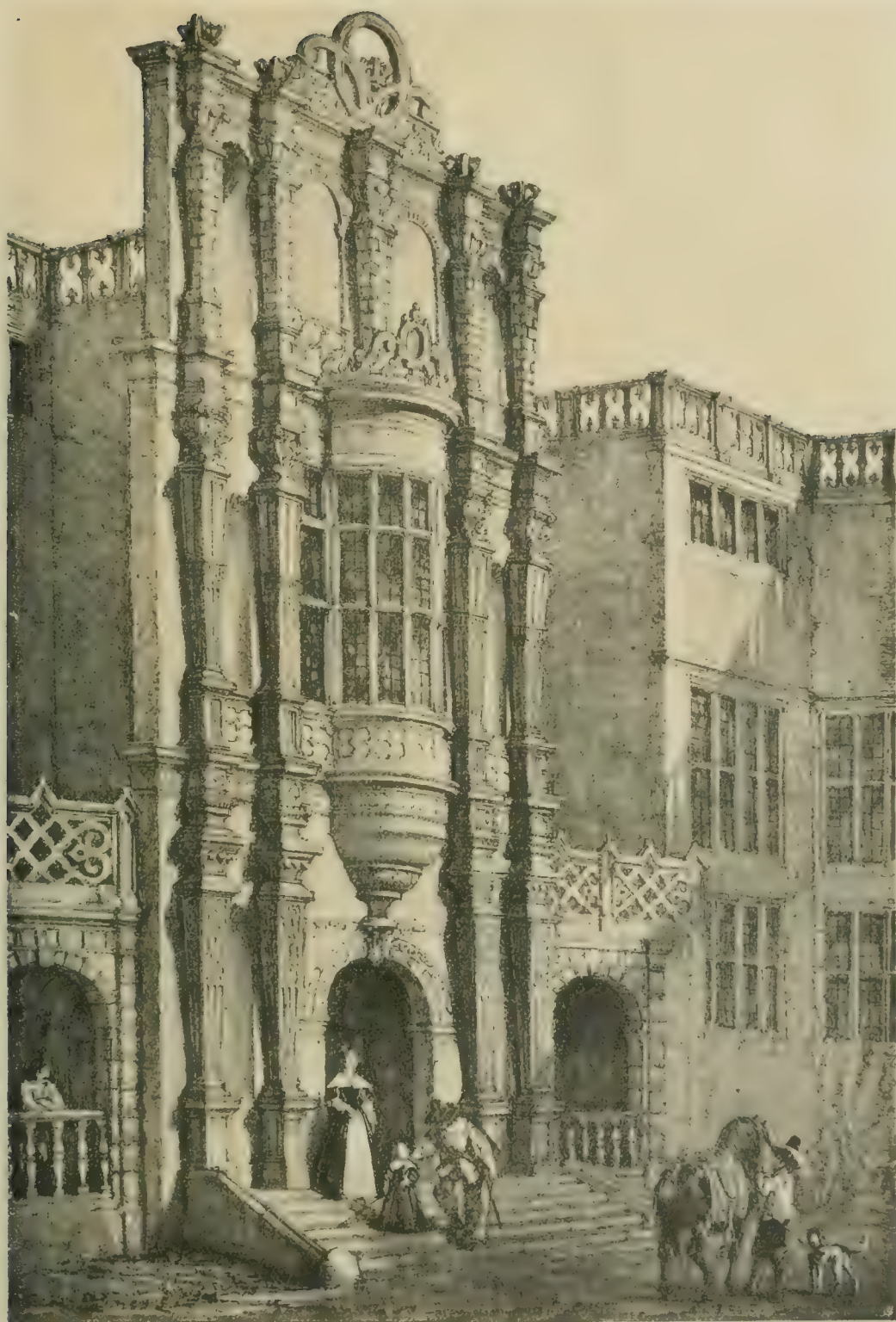
BRAMHALL HALL, CHESHIRE: BAY WINDOW IN HALL.



BRAMHALL HALL, CHESHIRE: THE DRAWING ROOM.

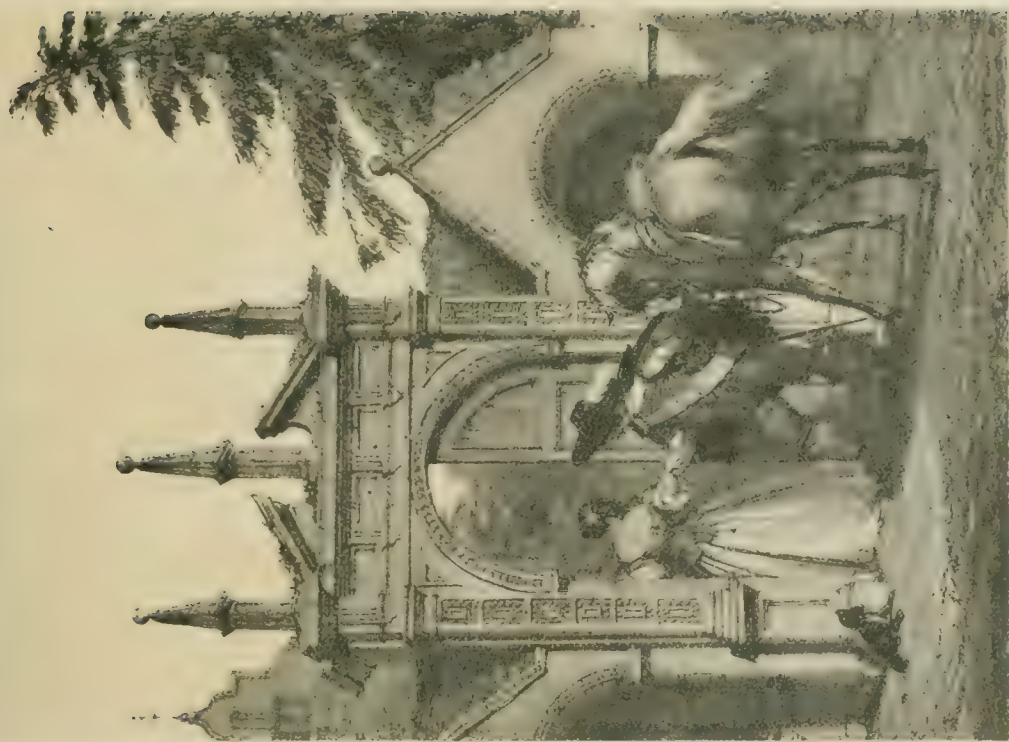
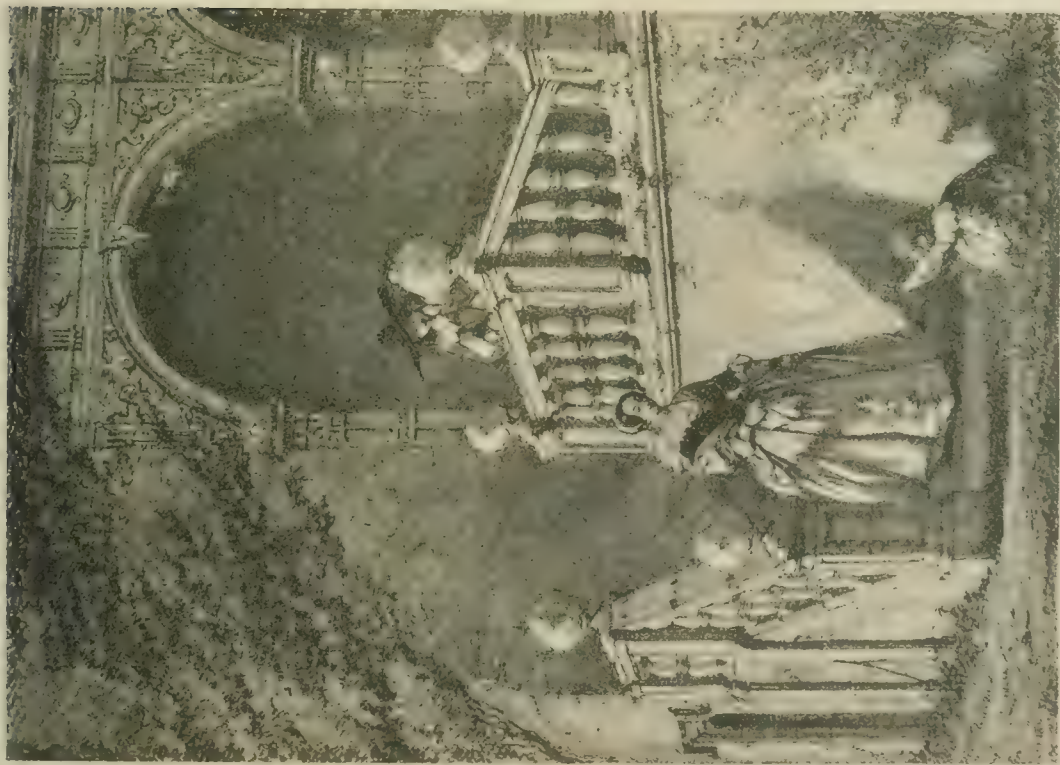


BRAMHALL HALL, CHESHIRE: BANQUETING ROOM.



BRAMSHILL, HANTS.

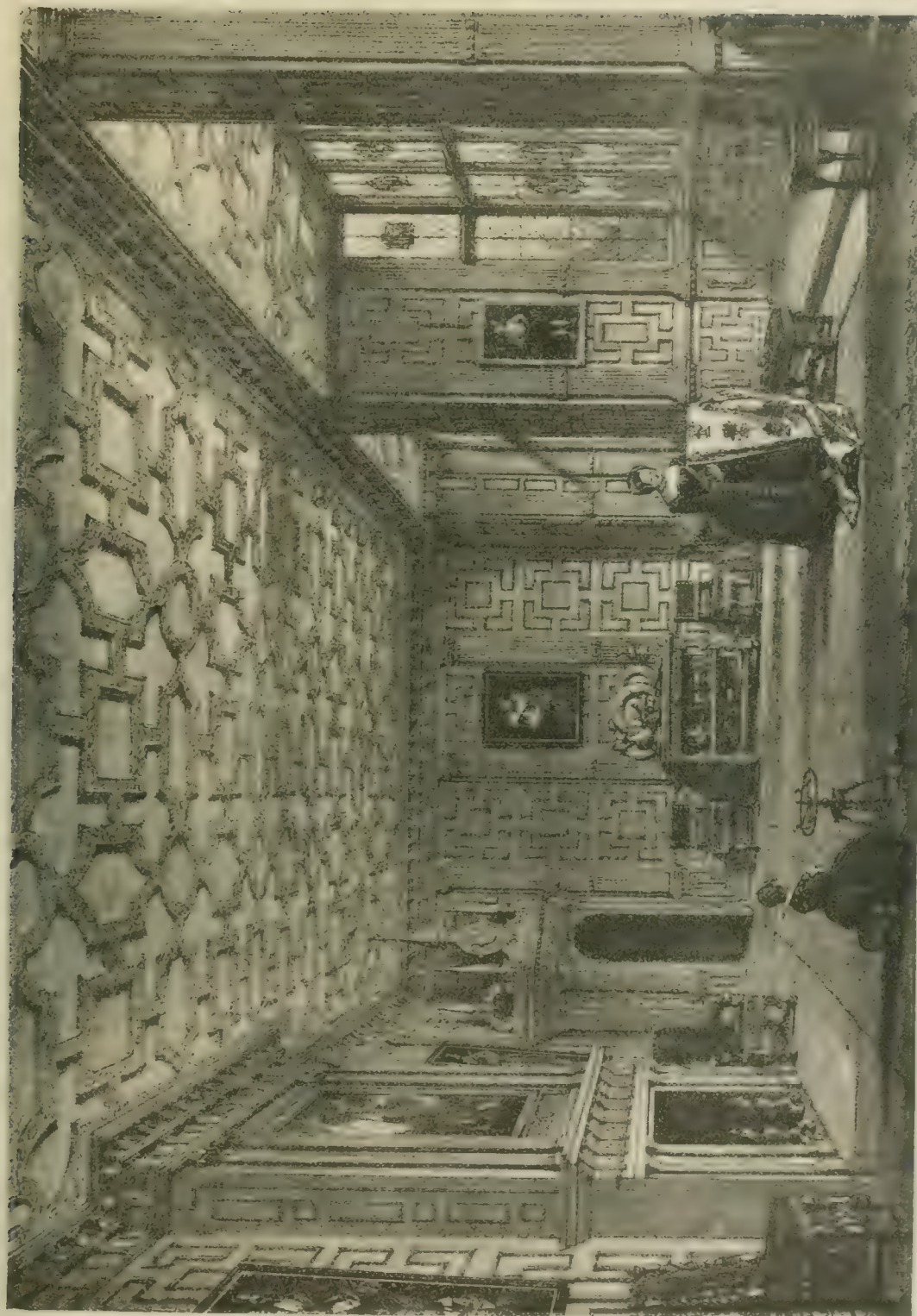




BRAMSHILL. HANTS: STAIRS TO THE TERRACE, AND POSTERN GATE



BRERETON CHESHIRE.





BURLEIGH. NORTHAMPTONSHIRE.



BURLEIGH, NORTHAMPTONSHIRE: THE STAIRCASE.



CHARLCOTE, WARWICKSHIRE.



CHASTLETON OXFORDSHIRE: THE DRAWING ROOM





COMPTON WYNVATES, WARWICKSHIRE: THE HALL.

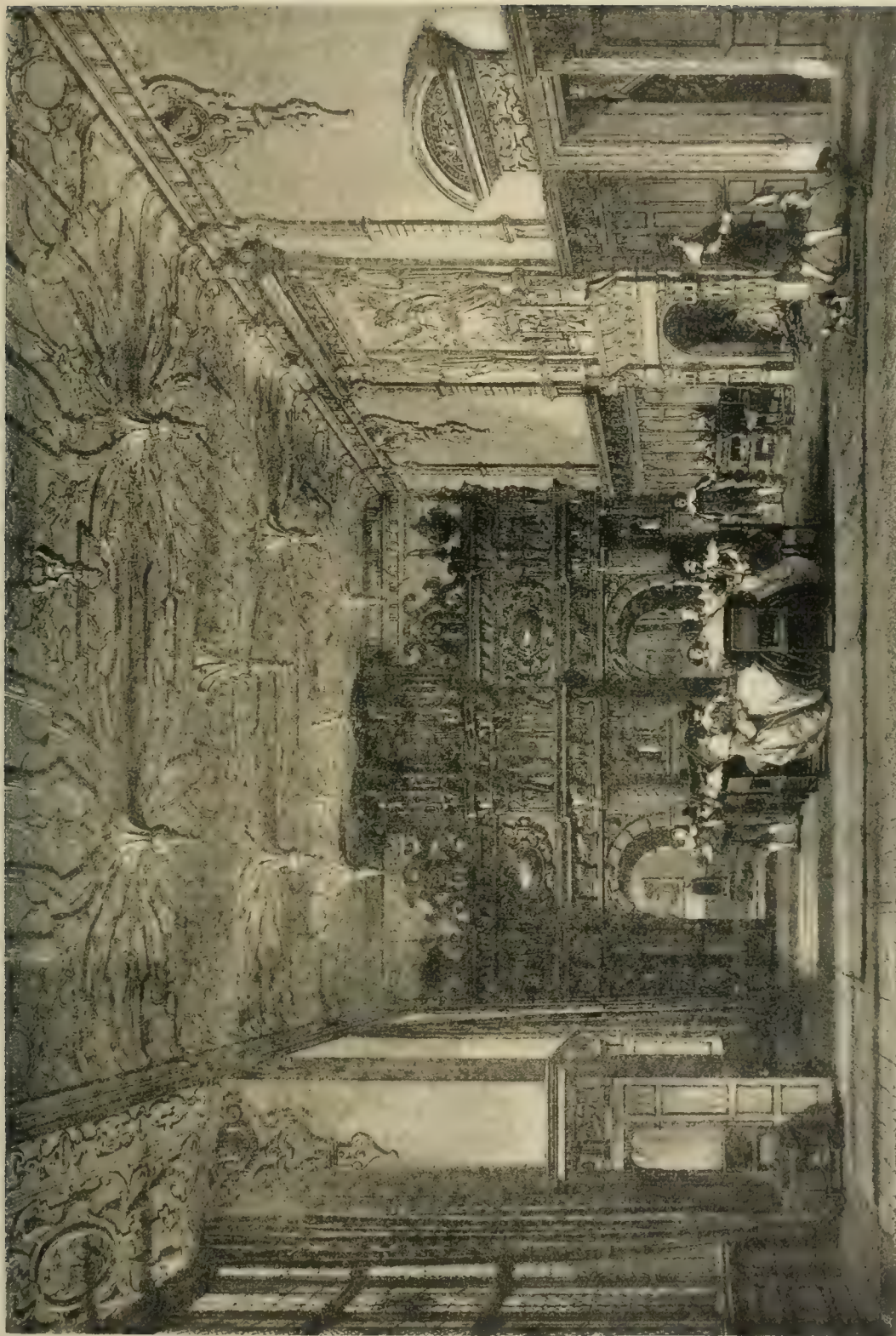


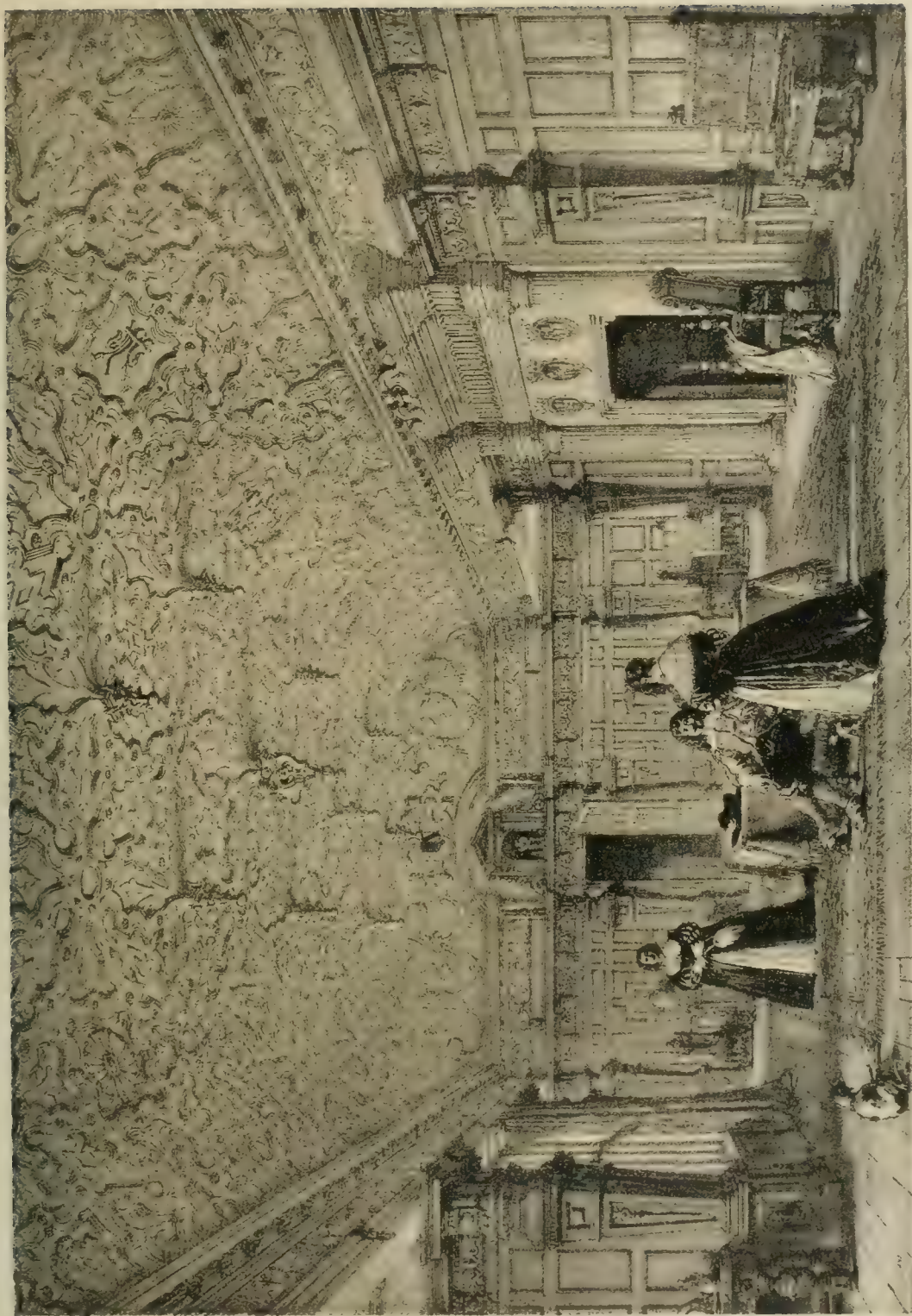
CRANBOURNE, DORSETSHIRE.



CREWE HALL, CHESHIRE: THE STAIRCASE.



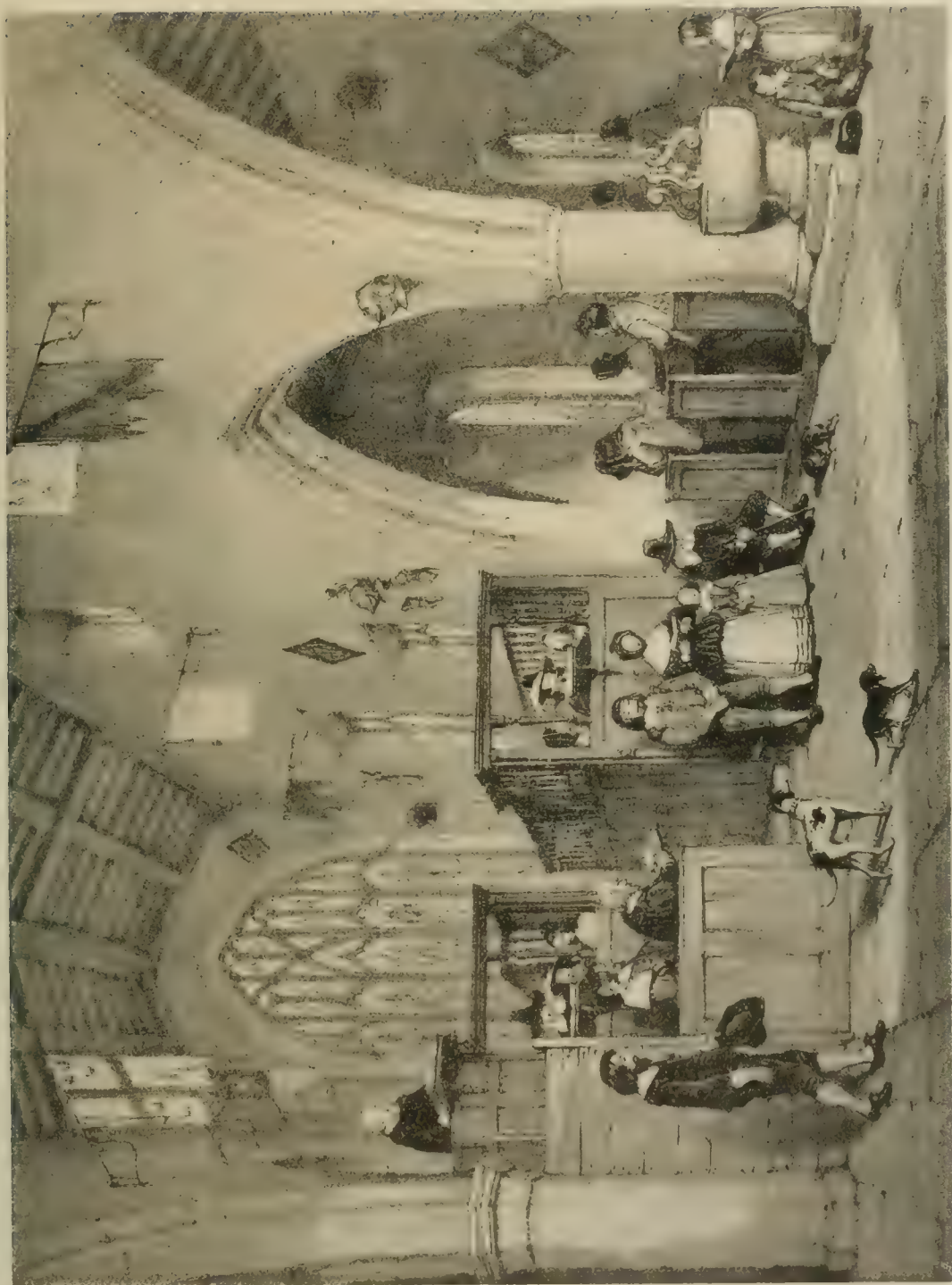








HADDON HALL, DERBYSHIRE: THE DRAWING ROOM





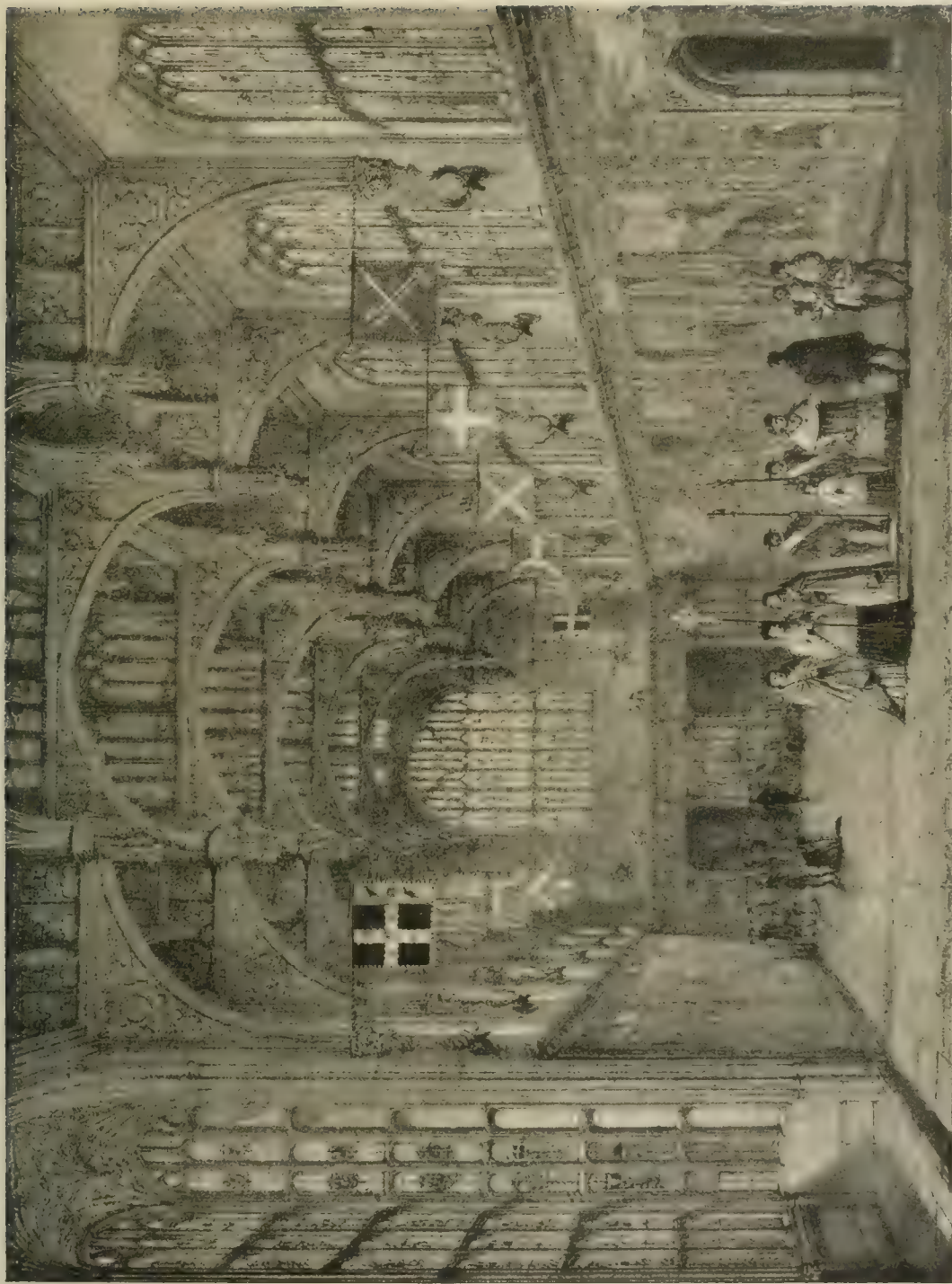
HADDON HALL DERBYSHIRE: THE BANQUETING HALL.



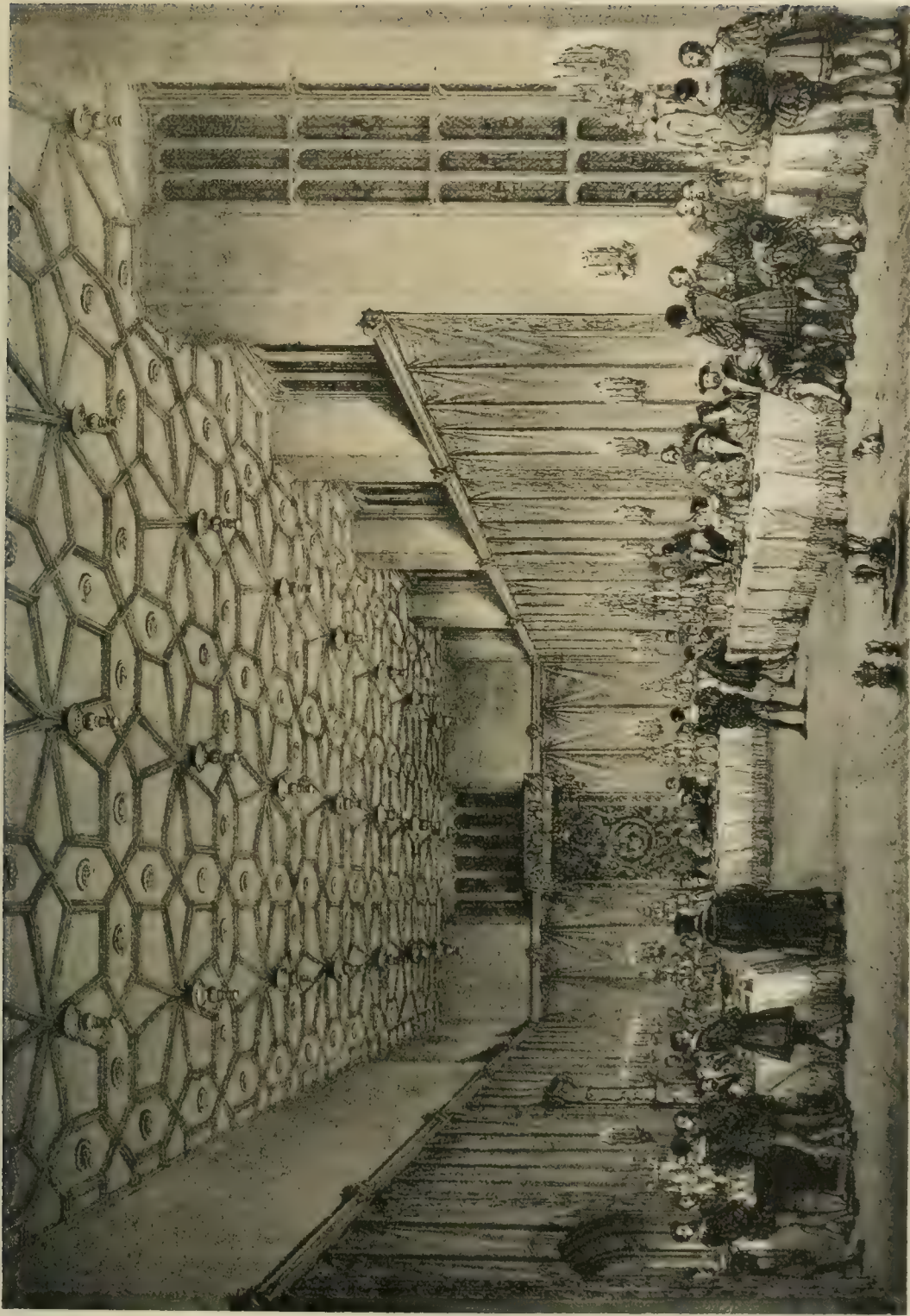
HADDON HALL DERBYSHIRE : BAY WINDOW IN DINING ROOM.



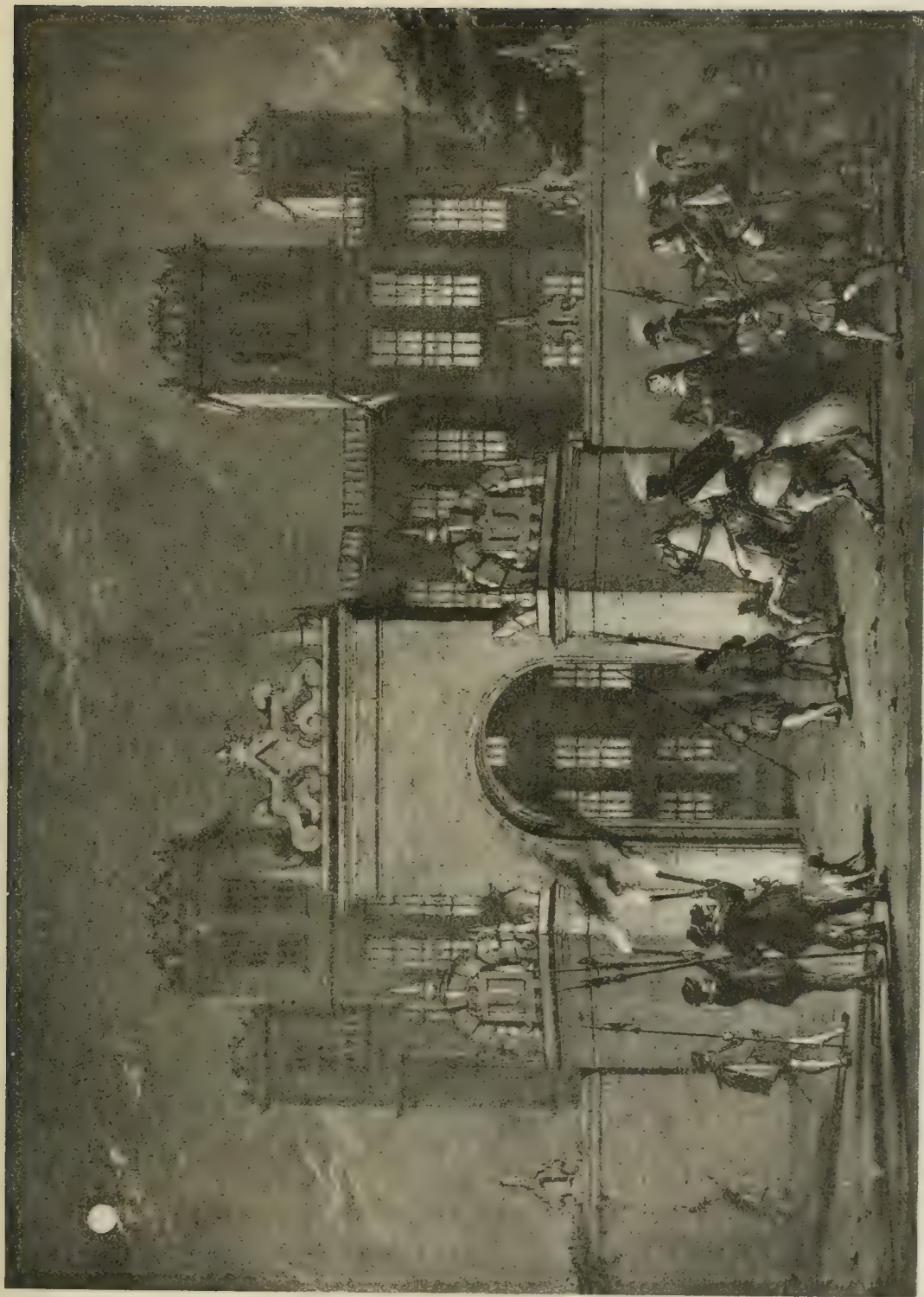
HADDON HALL, DERBYSHIRE: THE LONG GALLERY.



HAMPTON COURT, MIDDLESEX : THE HALL.



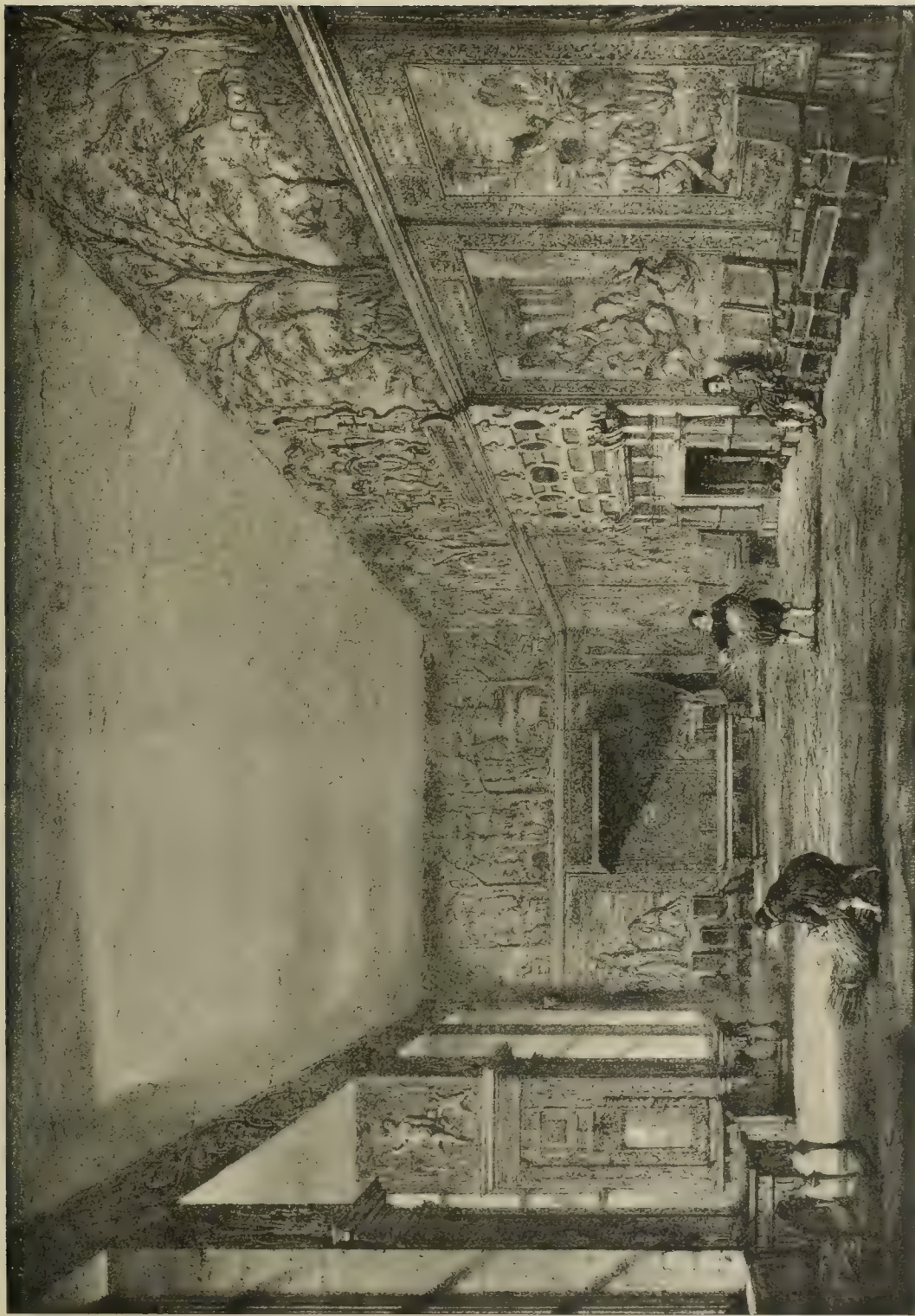
HAMPTON COURT, MIDDLESEX: THE PRESENCE CHAMBER.



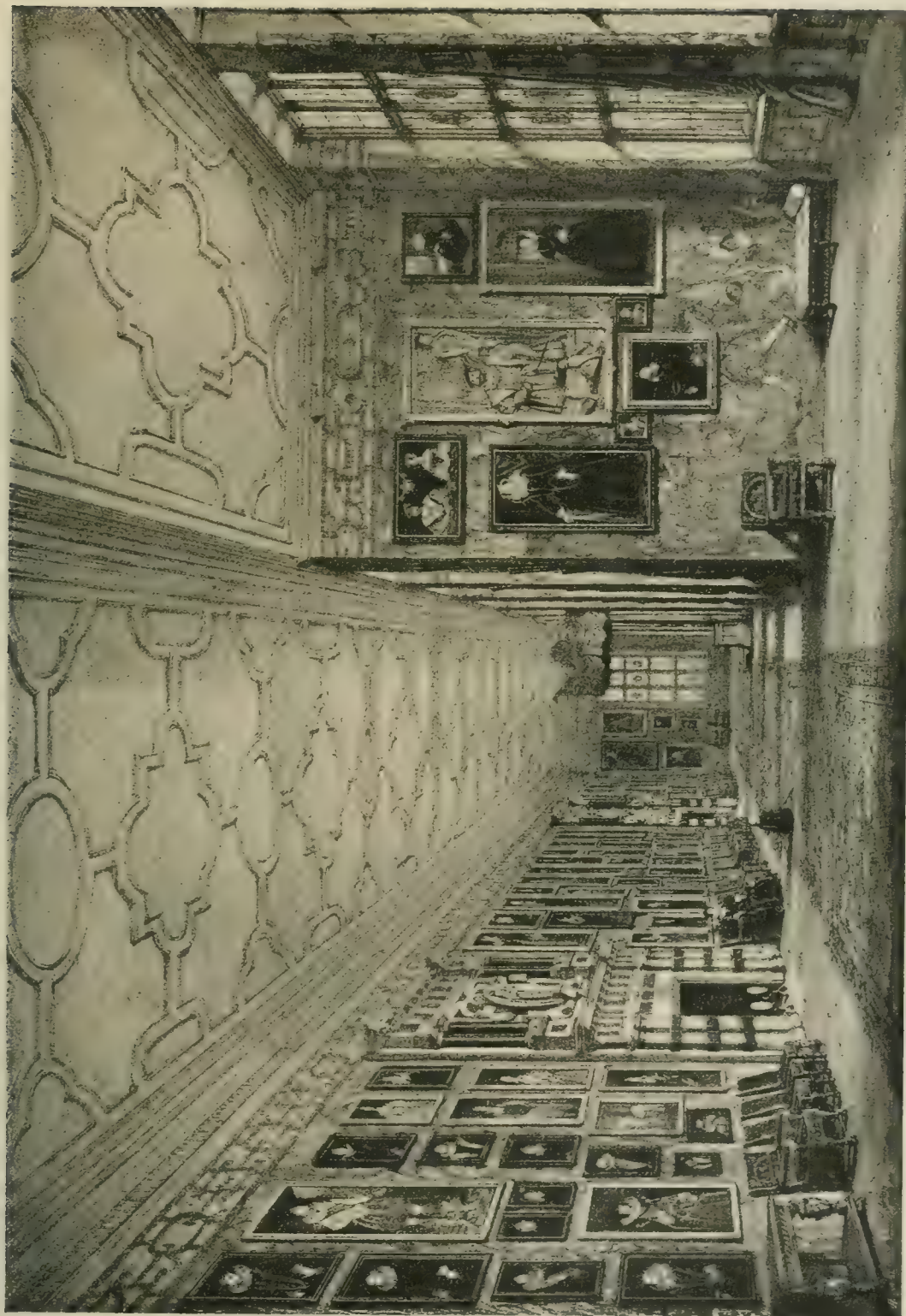
HARDWICKE HALL, DERBYSHIRE.



HARDWICKE HALL, DERBYSHIRE: THE GRAND STAIRCASE.



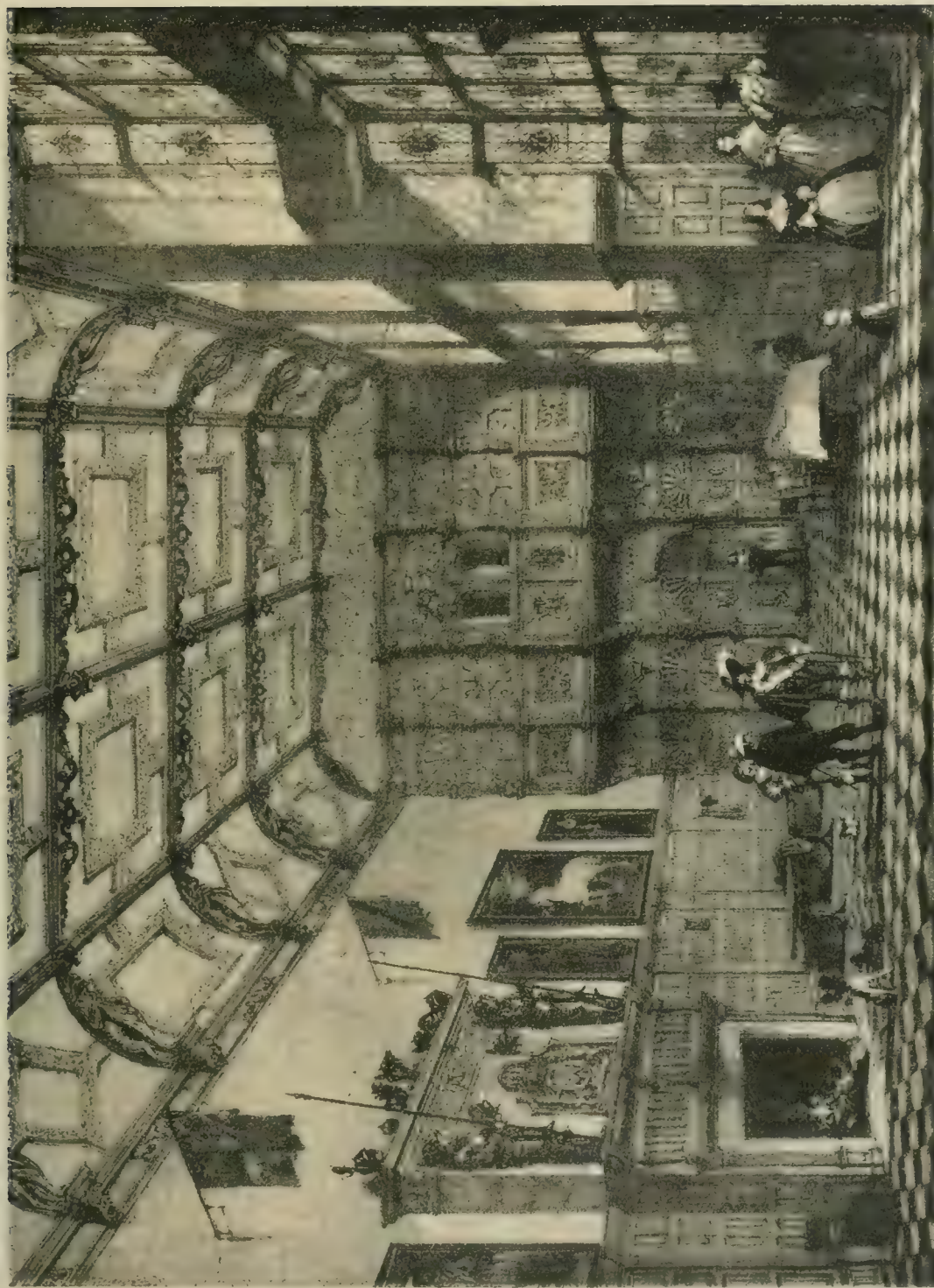
HARDWICKE HALL, DERBYSHIRE: THE PRESENCE CHAMBER.



HARDWICKE HALL, DERBYSHIRE: THE GALLERY.



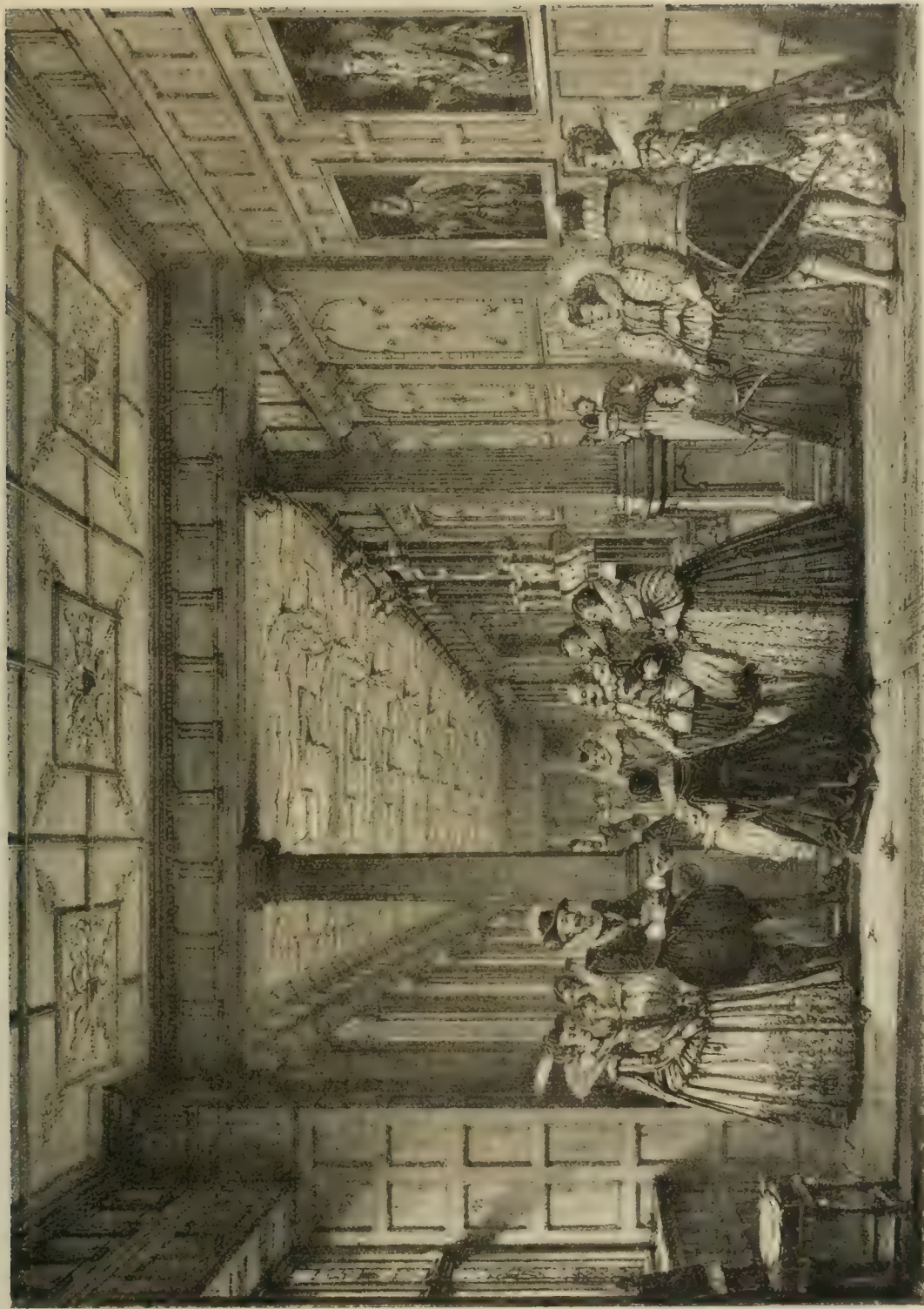
HATFIELD HOUSE, HERTFORDSHIRE: GALLERY IN THE HALL.



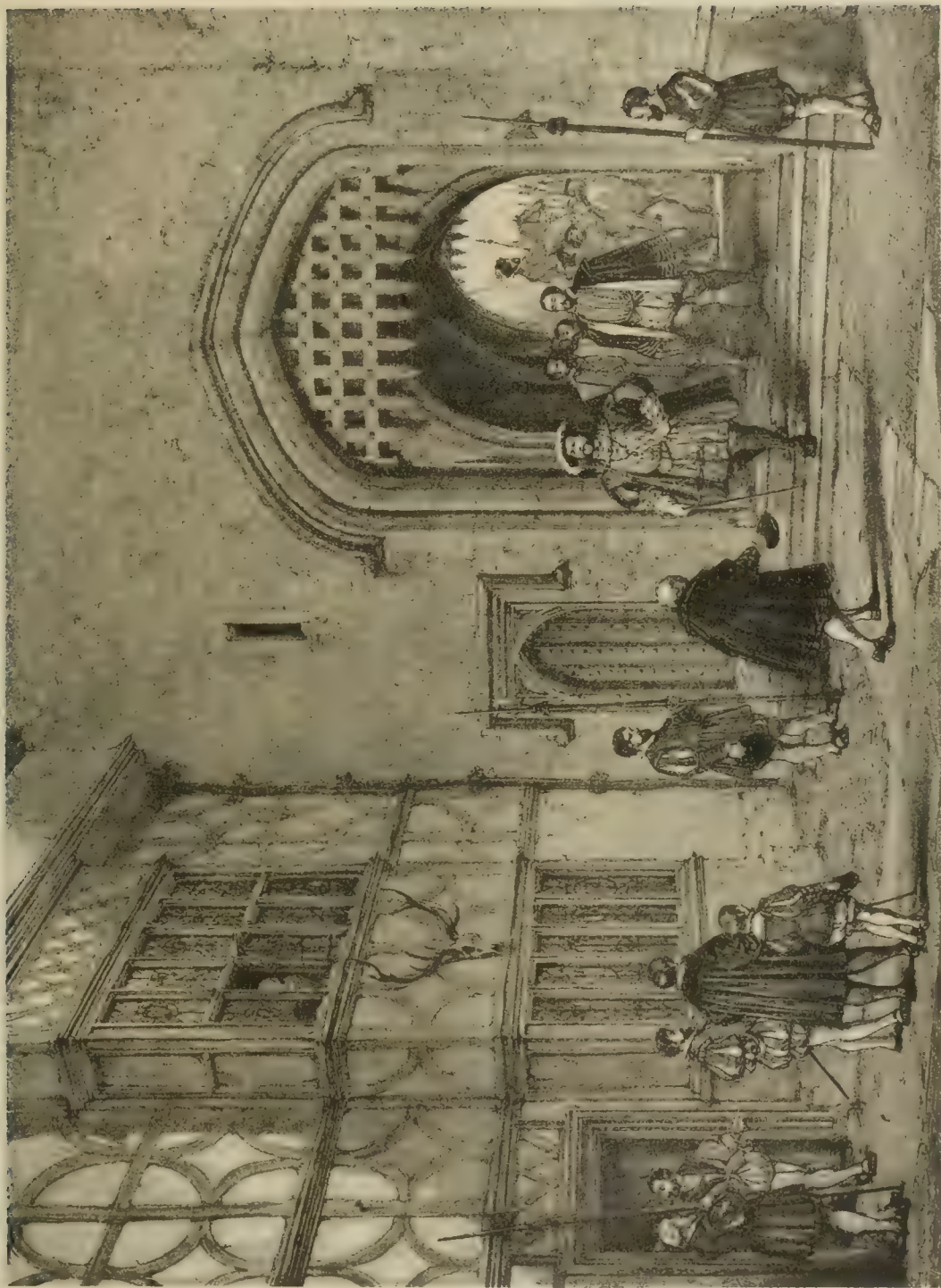
HATFIELD HOUSE, HERTFORDSHIRE: THE HALL.



HATFIELD HOUSE, HERTFORDSHIRE: THE PRINCIPAL STAIRCASE.

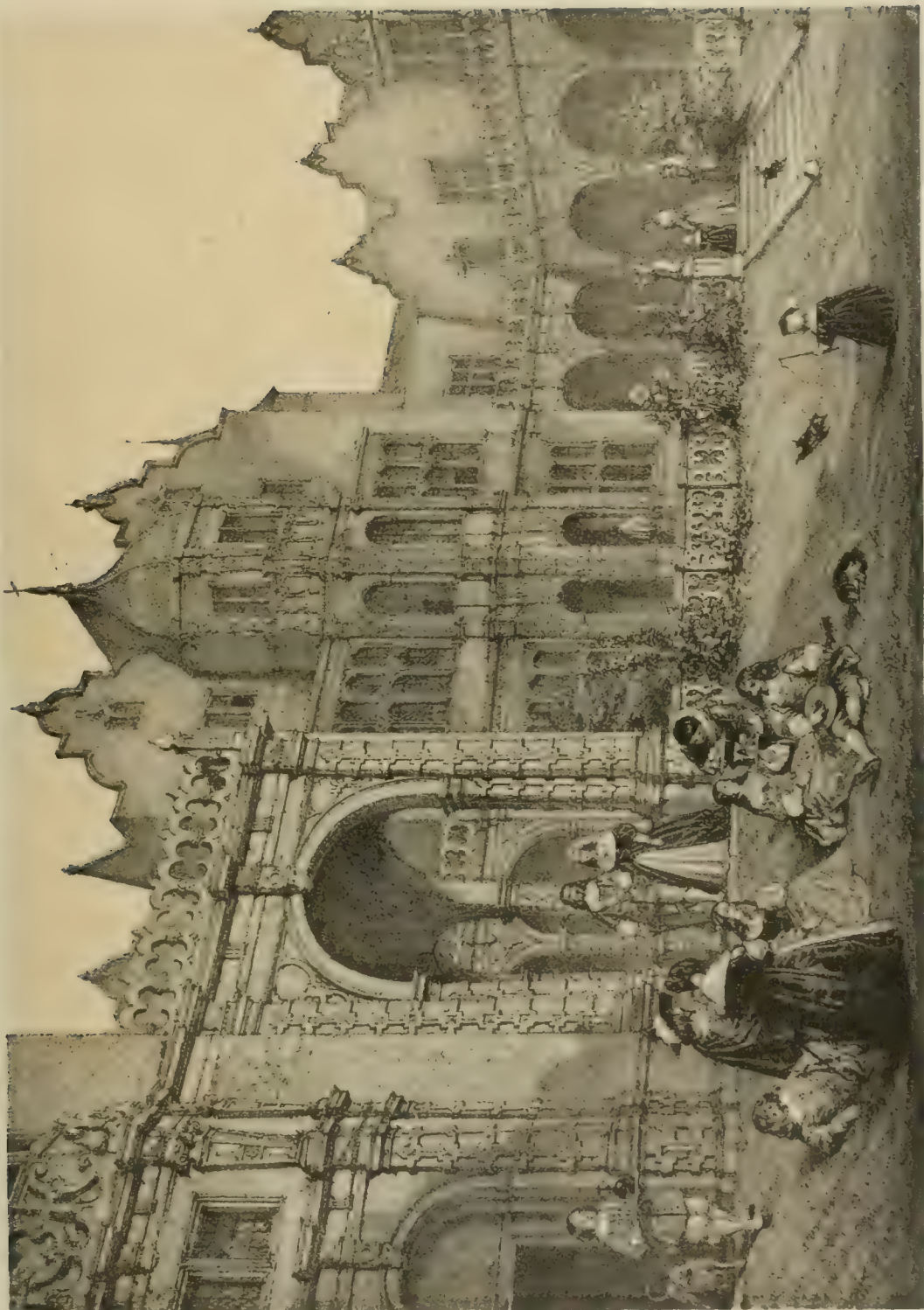


HATFIELD HOUSE, HERTFORDSHIRE: THE GALLERY.



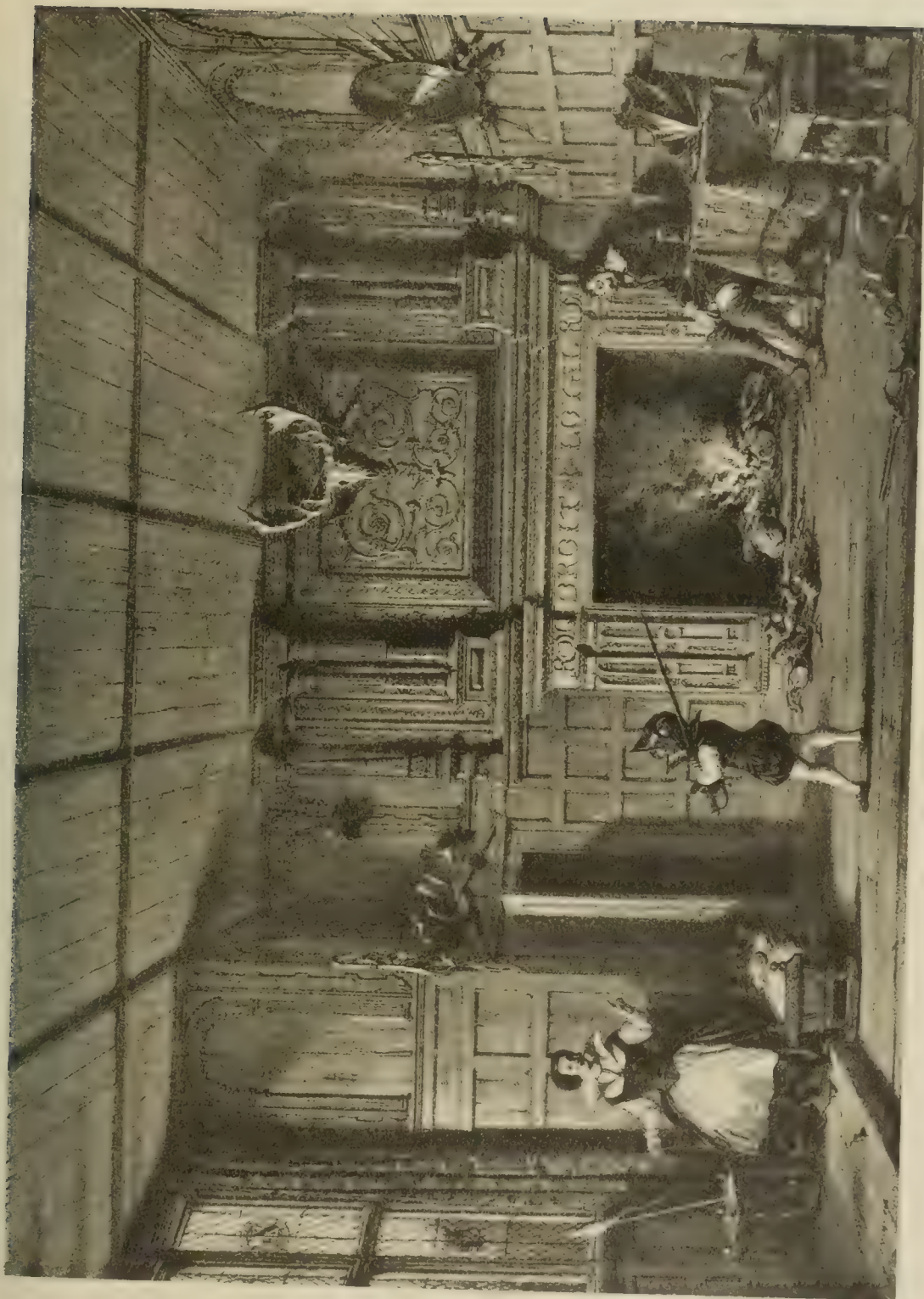


HEVER CASTLE, KENT: BAY WINDOW IN THE GALLERY.





HOLLAND HOUSE, KENSINGTON: ENTRANCE TO GRAND STAIRCASE.



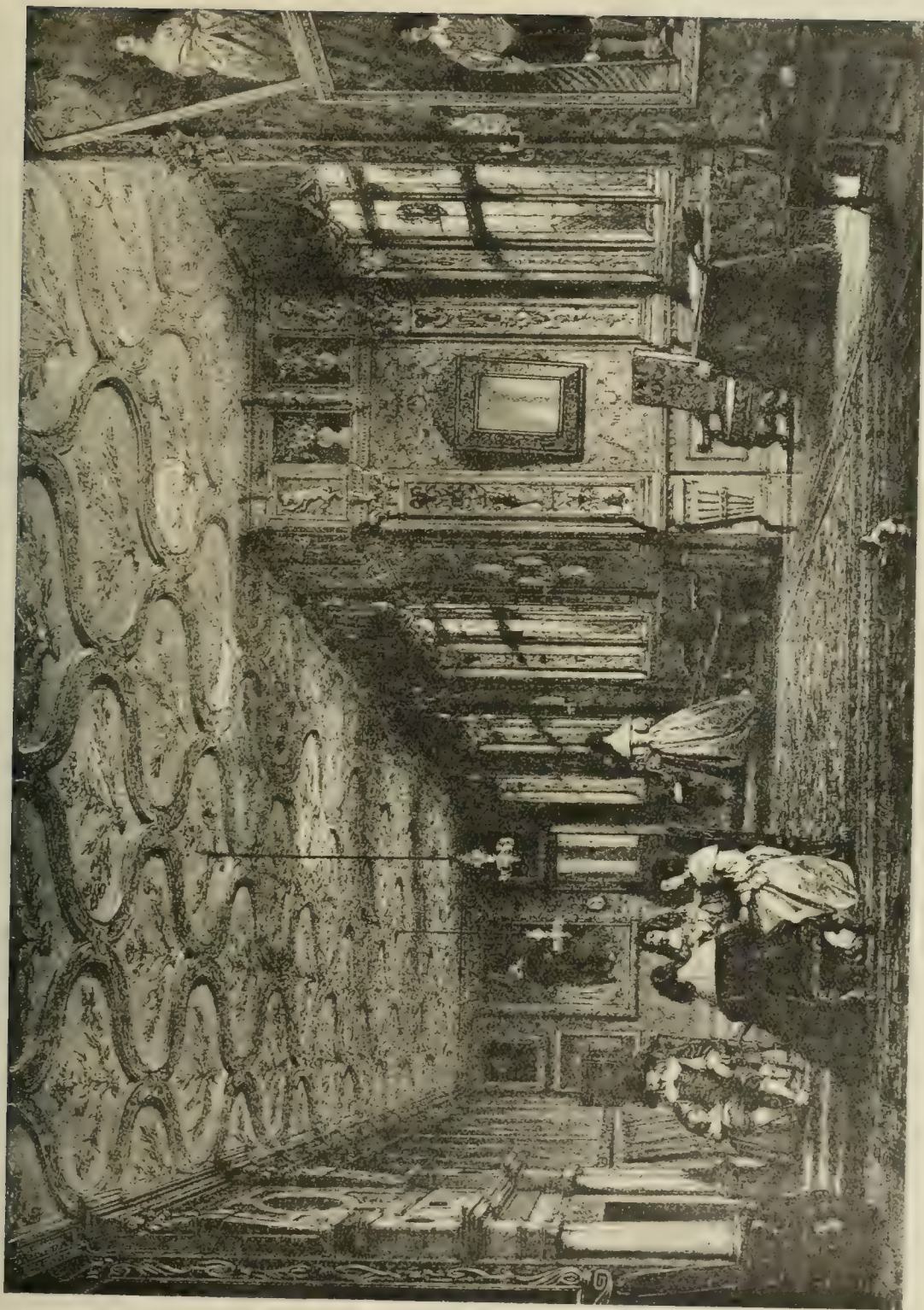
KENILWORTH, WARWICKSHIRE: FIREPLACE IN THE GATE-HOUSE



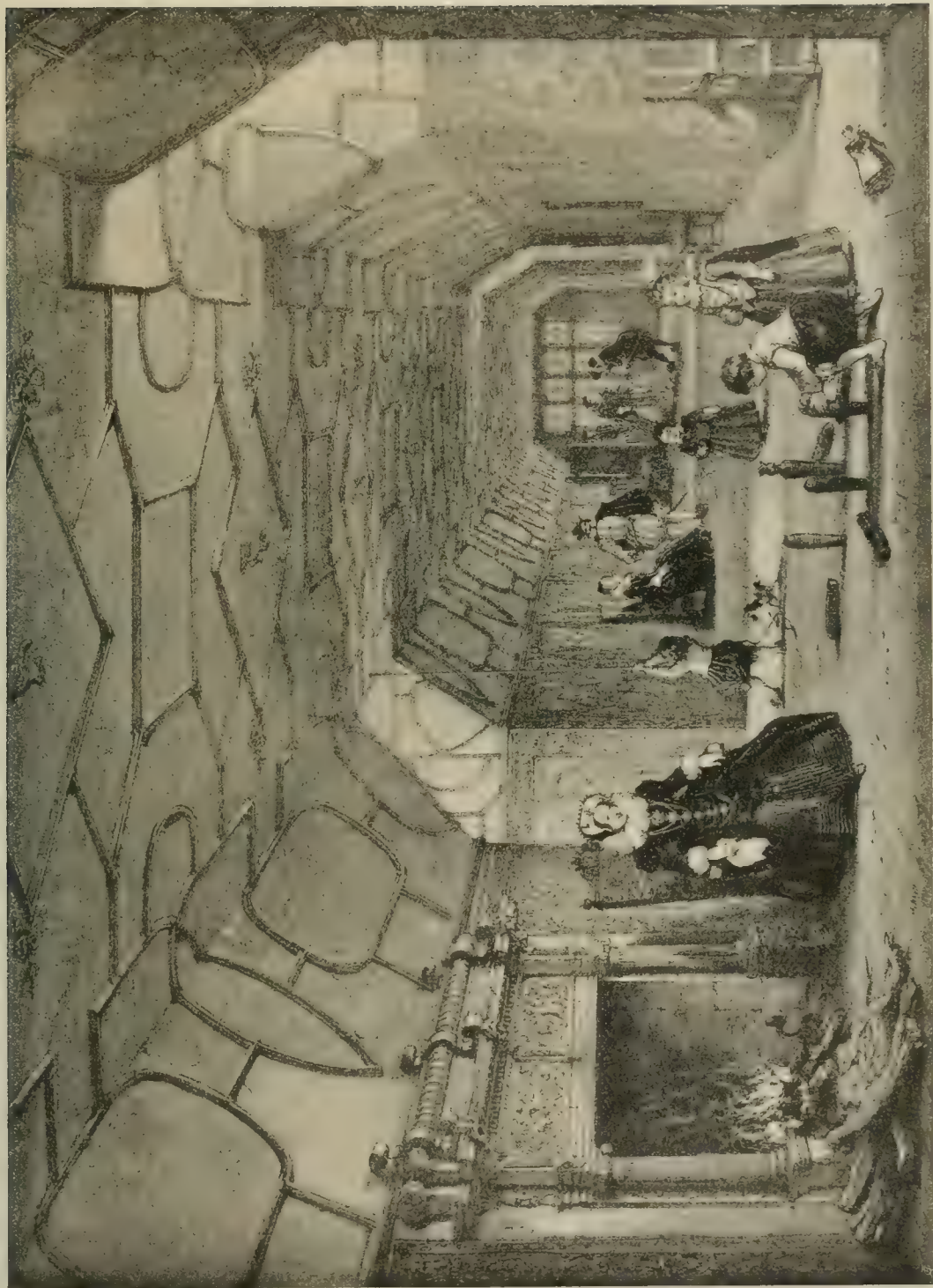
KNOWLE, KENT : THE STAIRCASE.



KNOWLE KENT: THE HALL



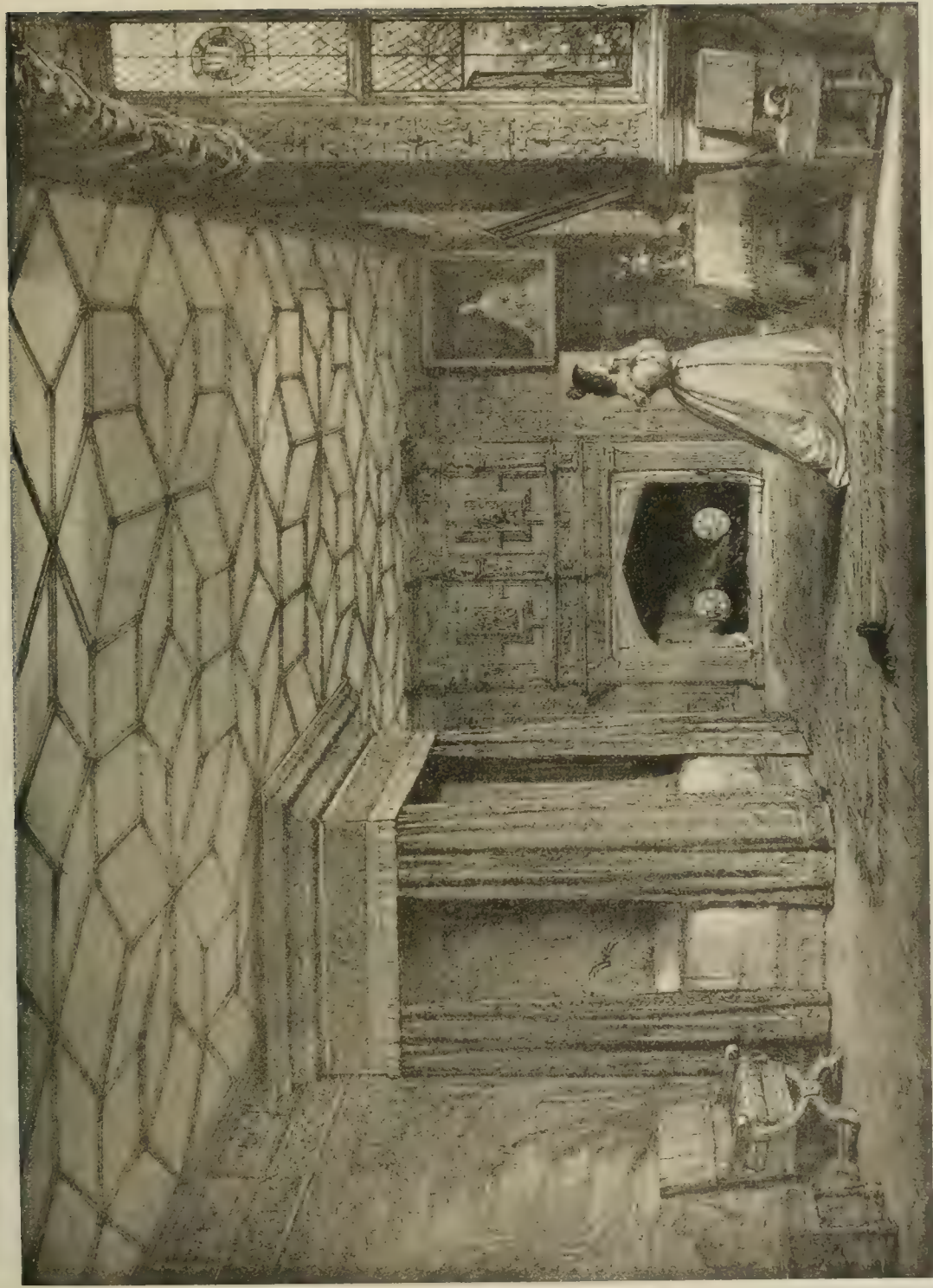
KNOWLE, KENT: THE CARTOON GALLERY.

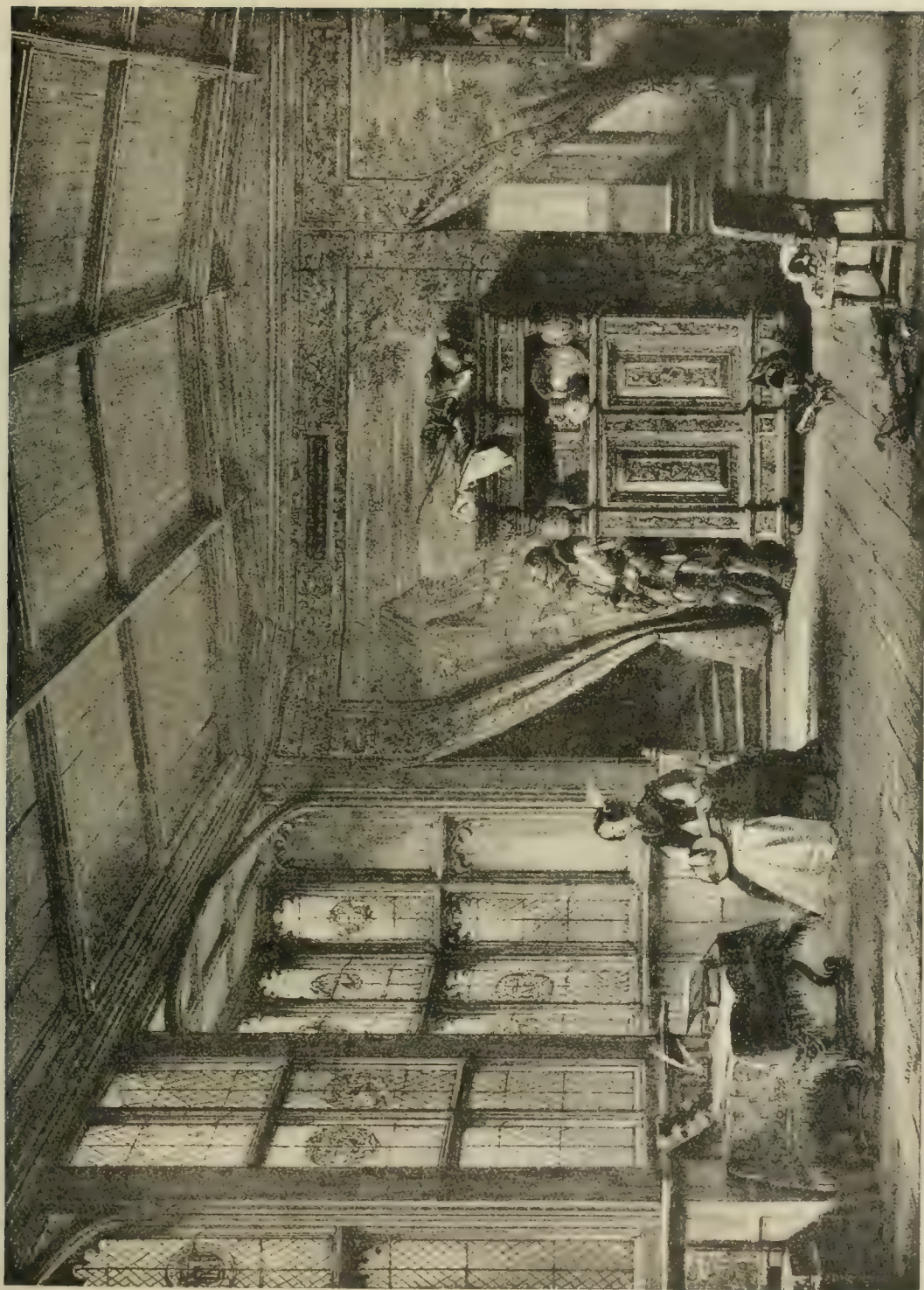


KNOWLE, KENT: GALLERY OVER THE HALL.

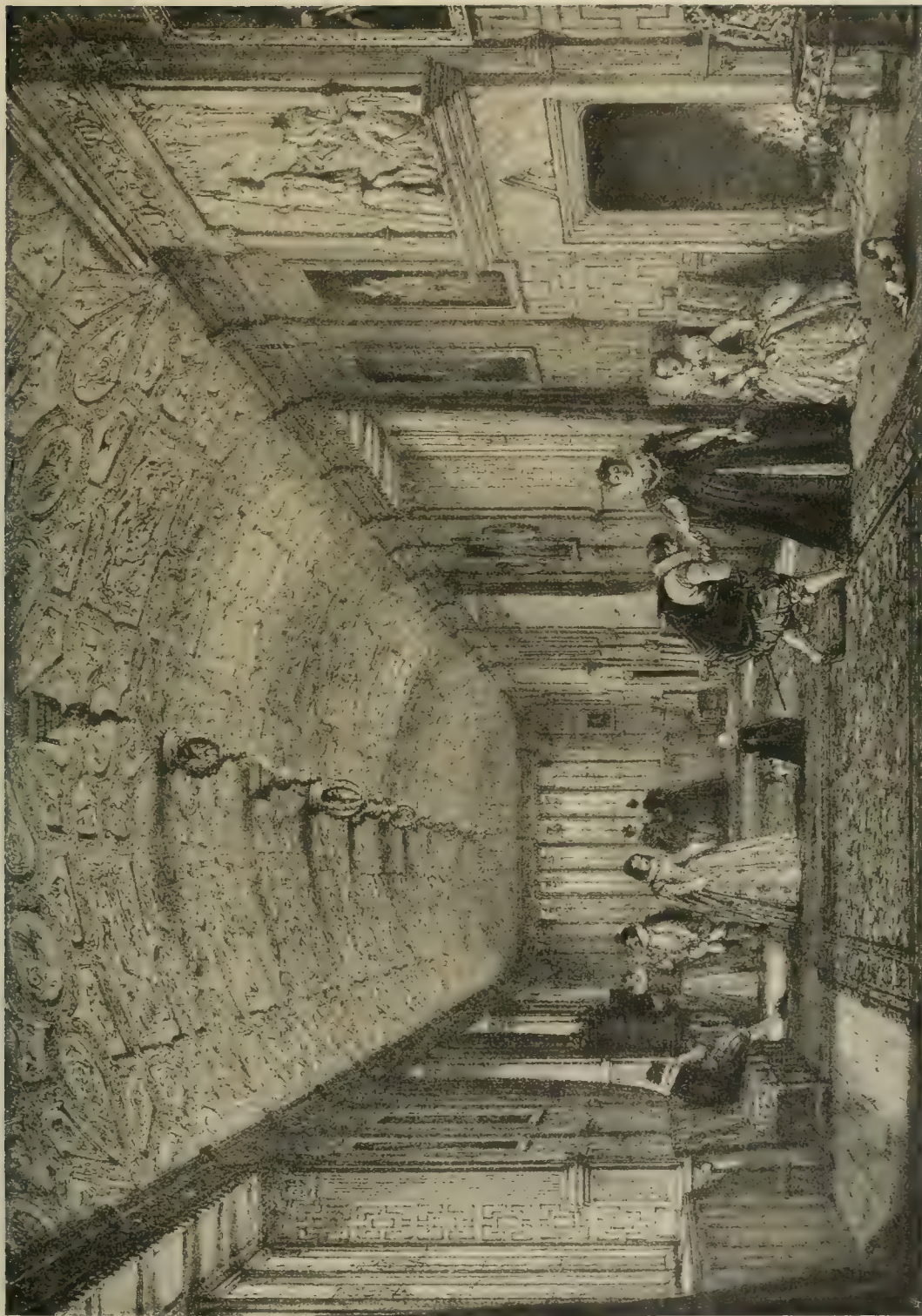


KNOWLE, KENT: THE BROWN GALLERY.





KNOWLE, KENT : ROOM LEADING TO THE CHAPEL.



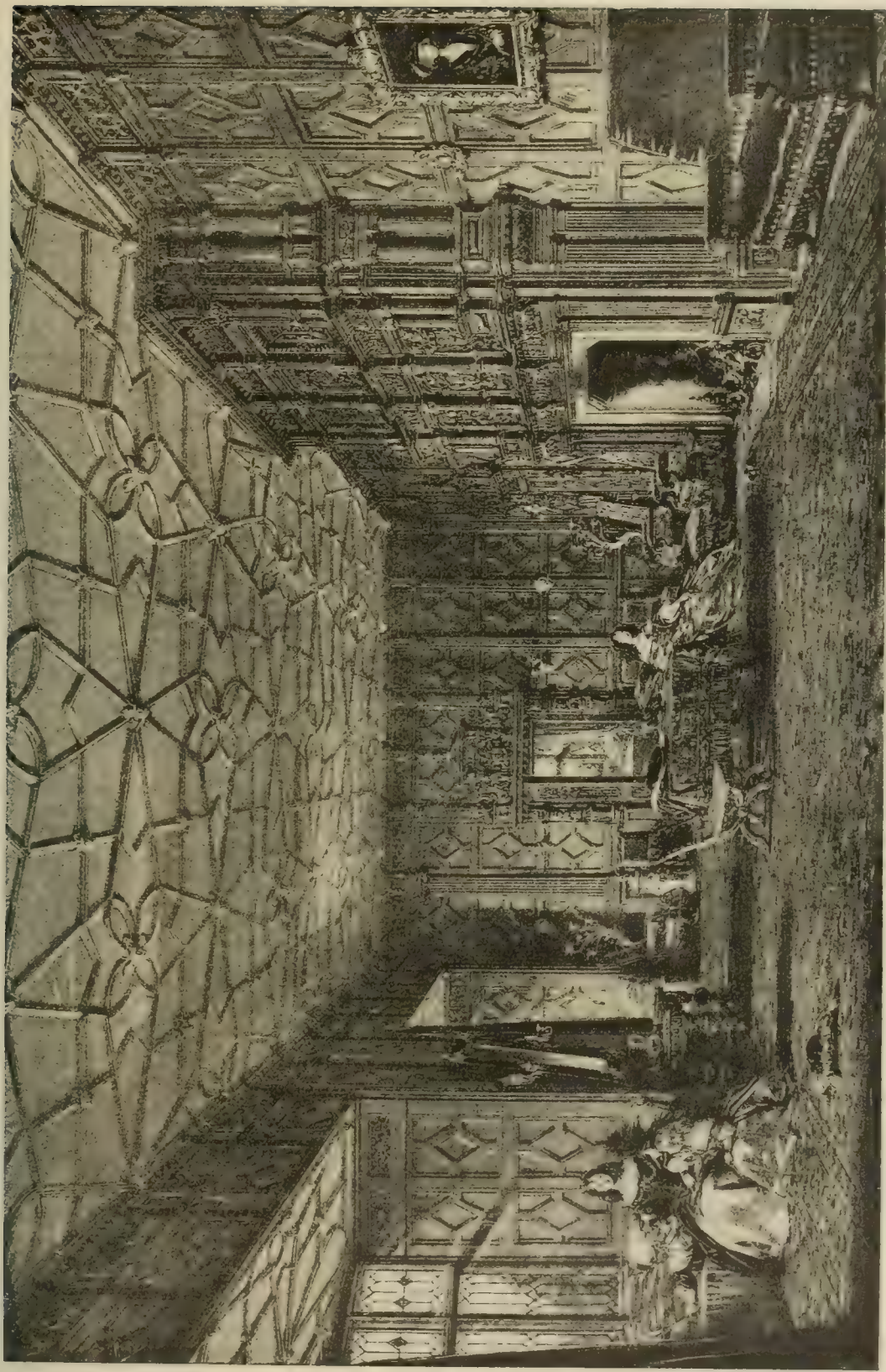
LANHYDROC, CORNWALL: THE GALLERY.



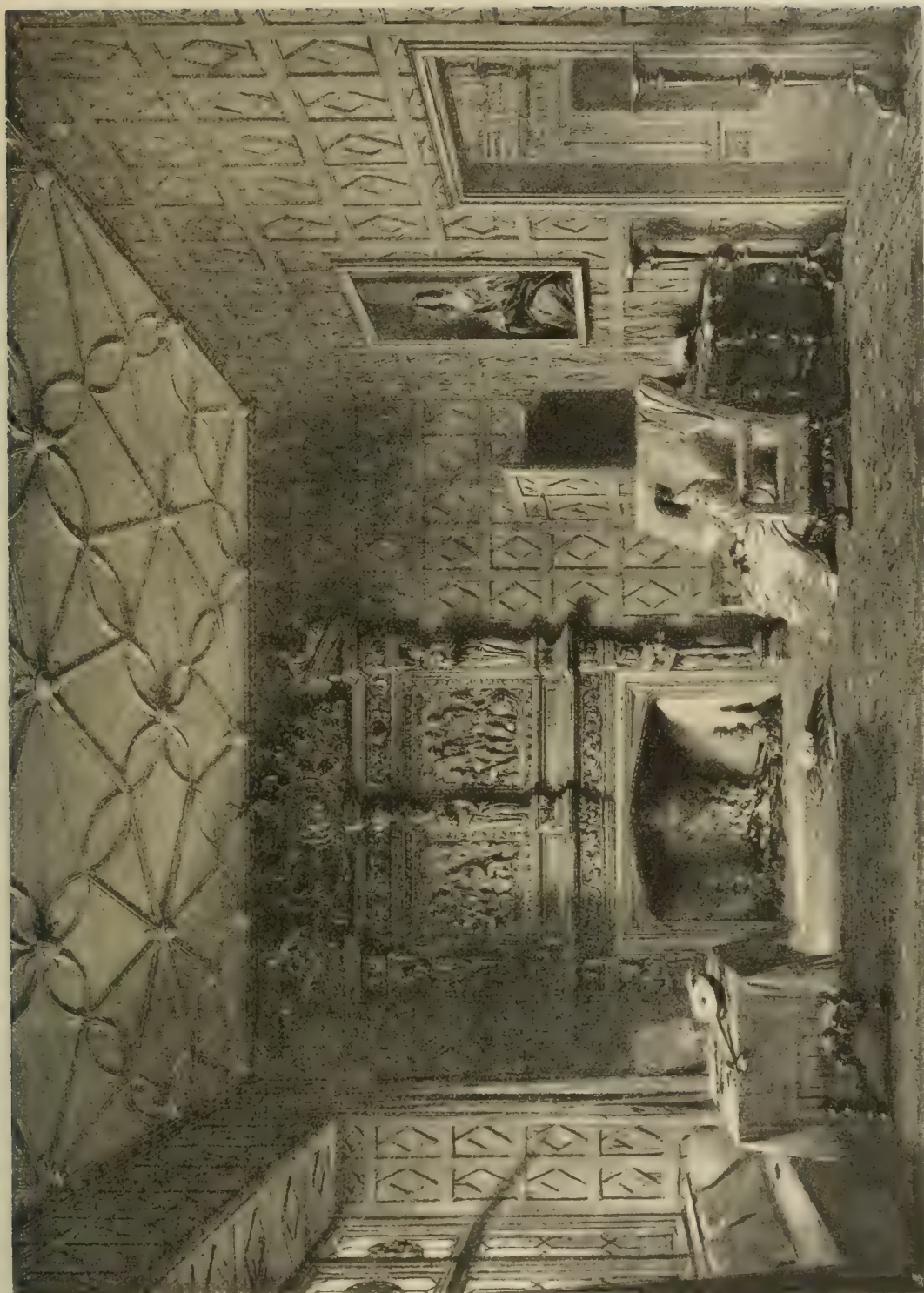
LEVENS, WESTMORELAND.



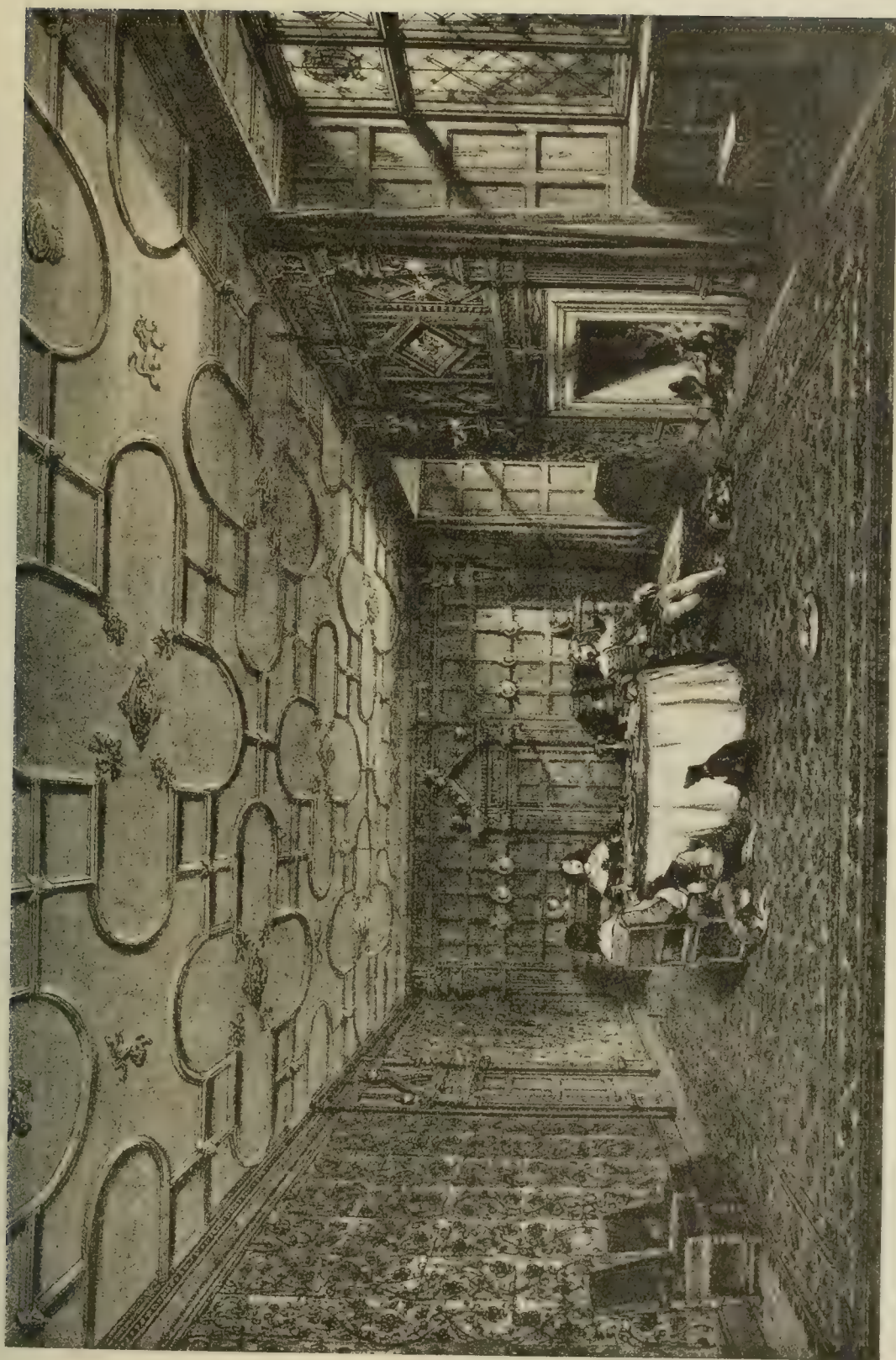
LEVENS, WESTMORELAND: THE HALL.



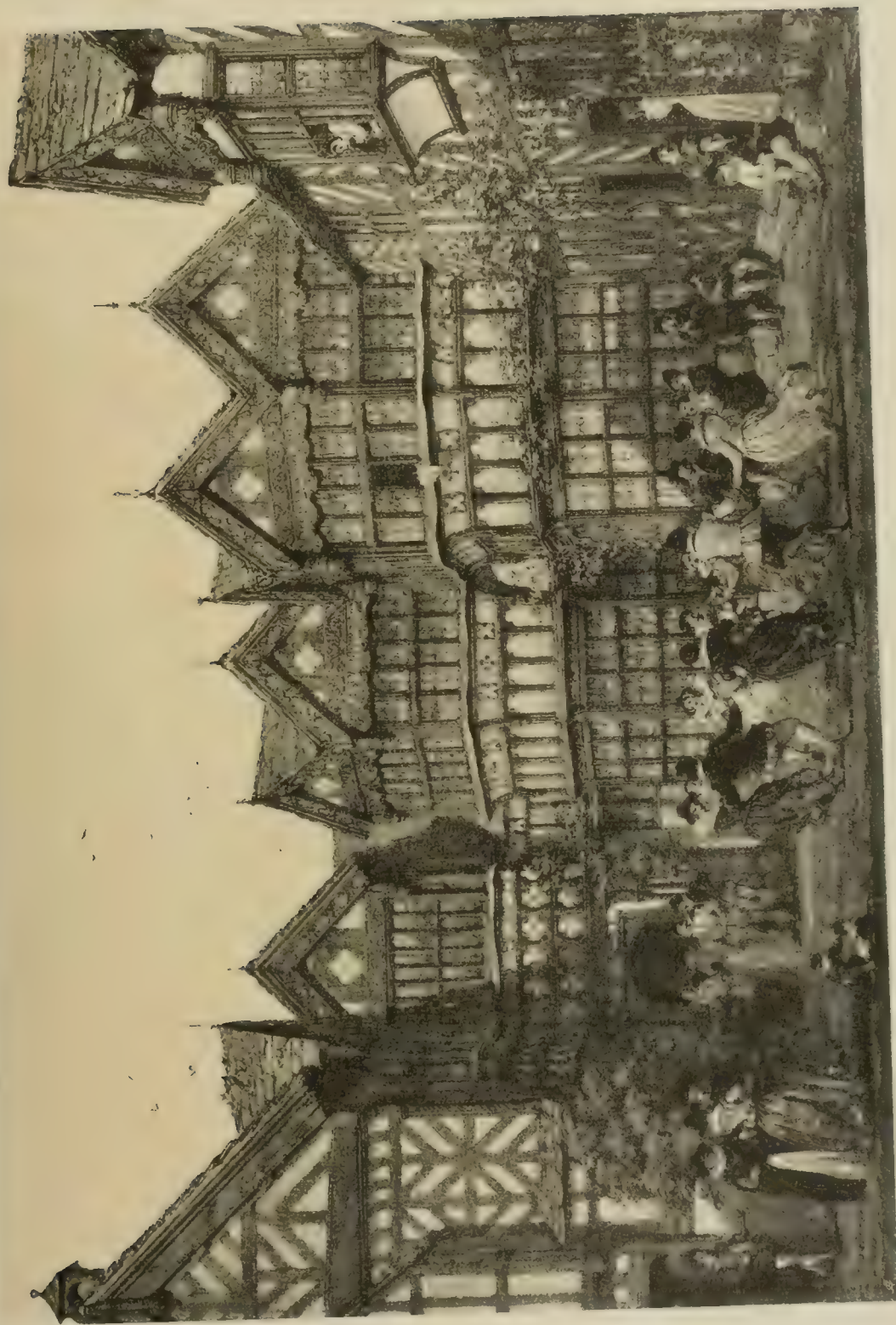
LEVENS, WESTMORELAND: THE LARGE DRAWING ROOM.



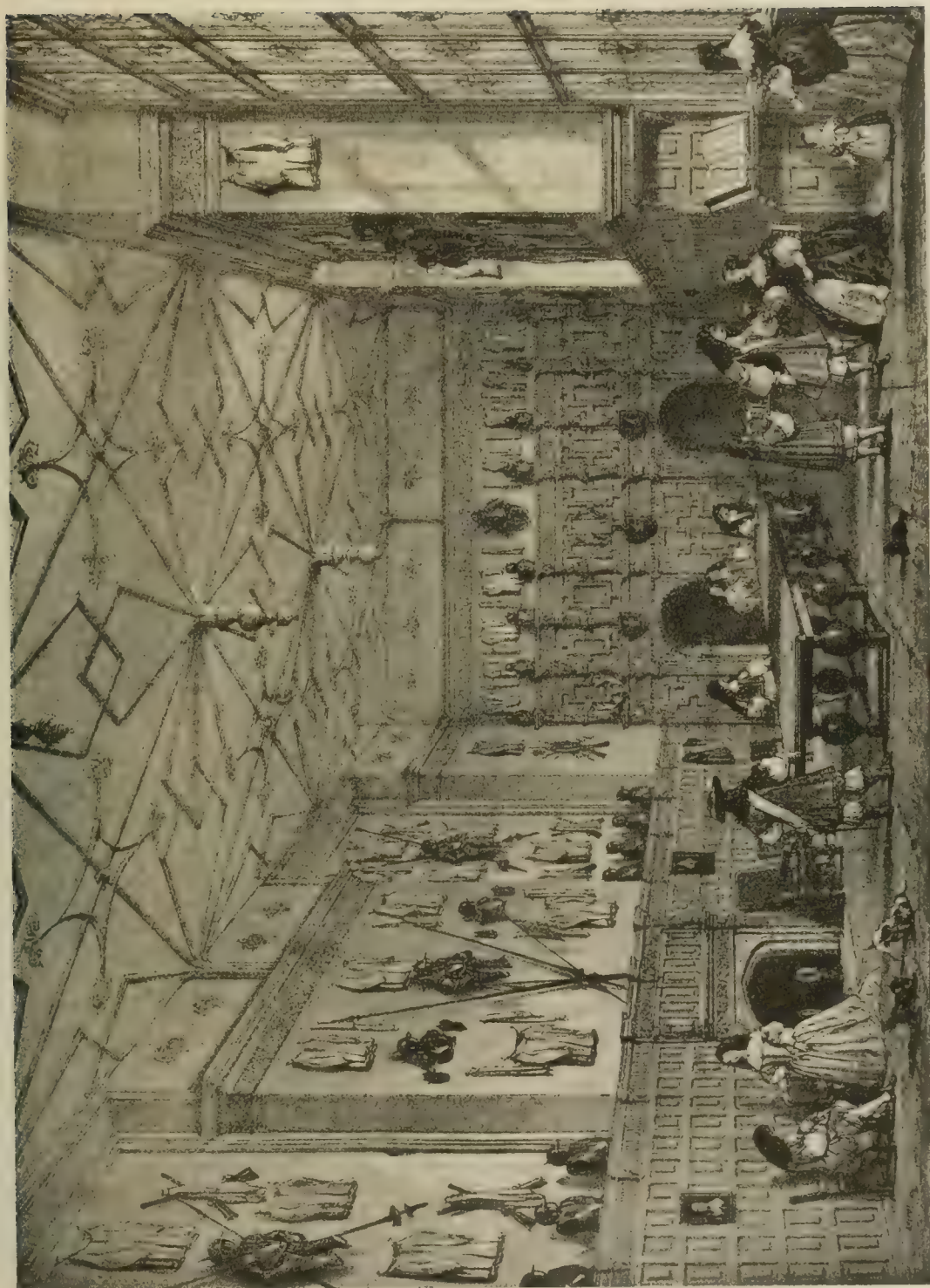
LEVENS, WESTMORELAND : THE SMALL DRAWING ROOM.



LEVENS, WESTMORELAND: THE DINING ROOM.



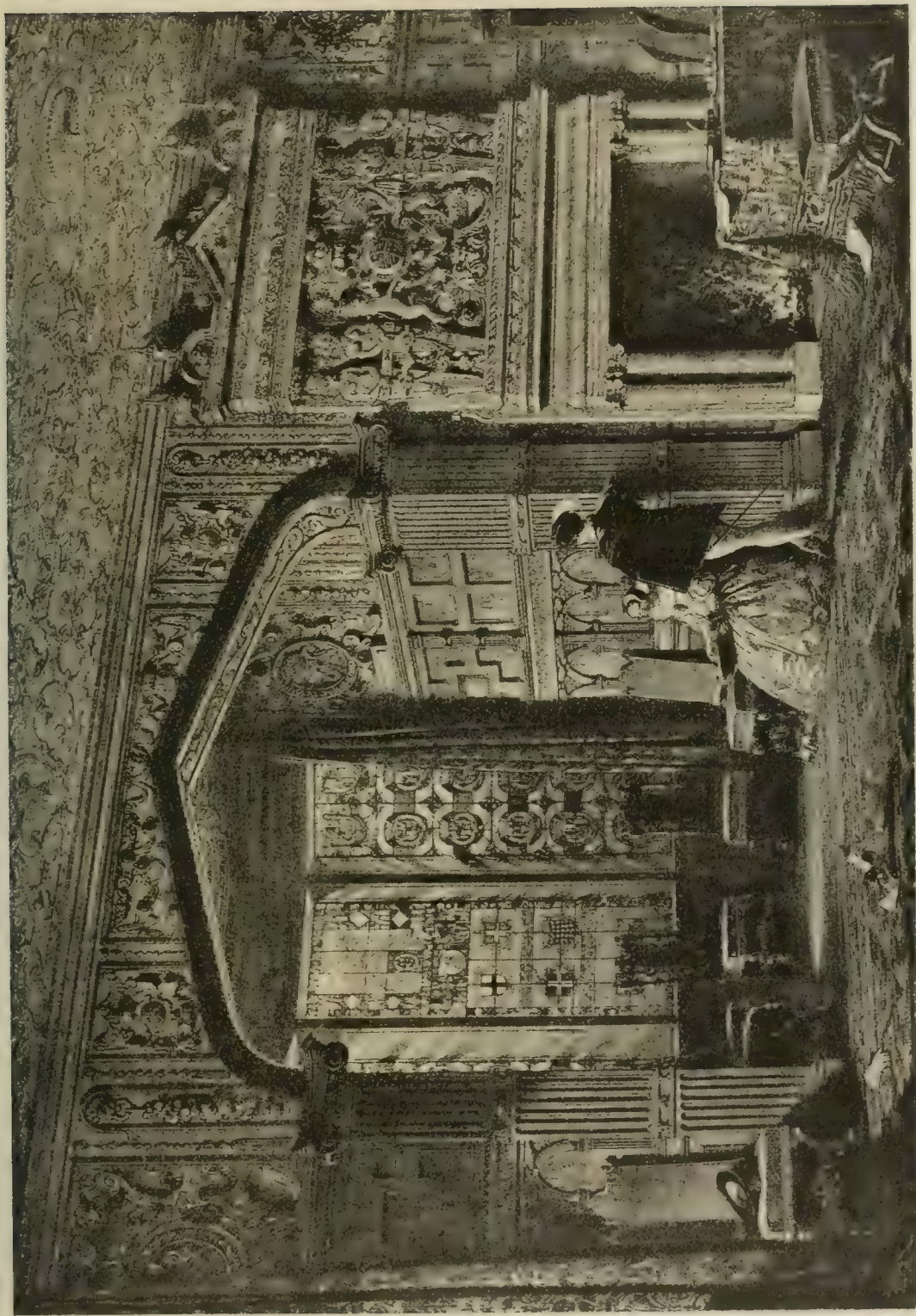
LITTLE MORETON HALL, CHESHIRE



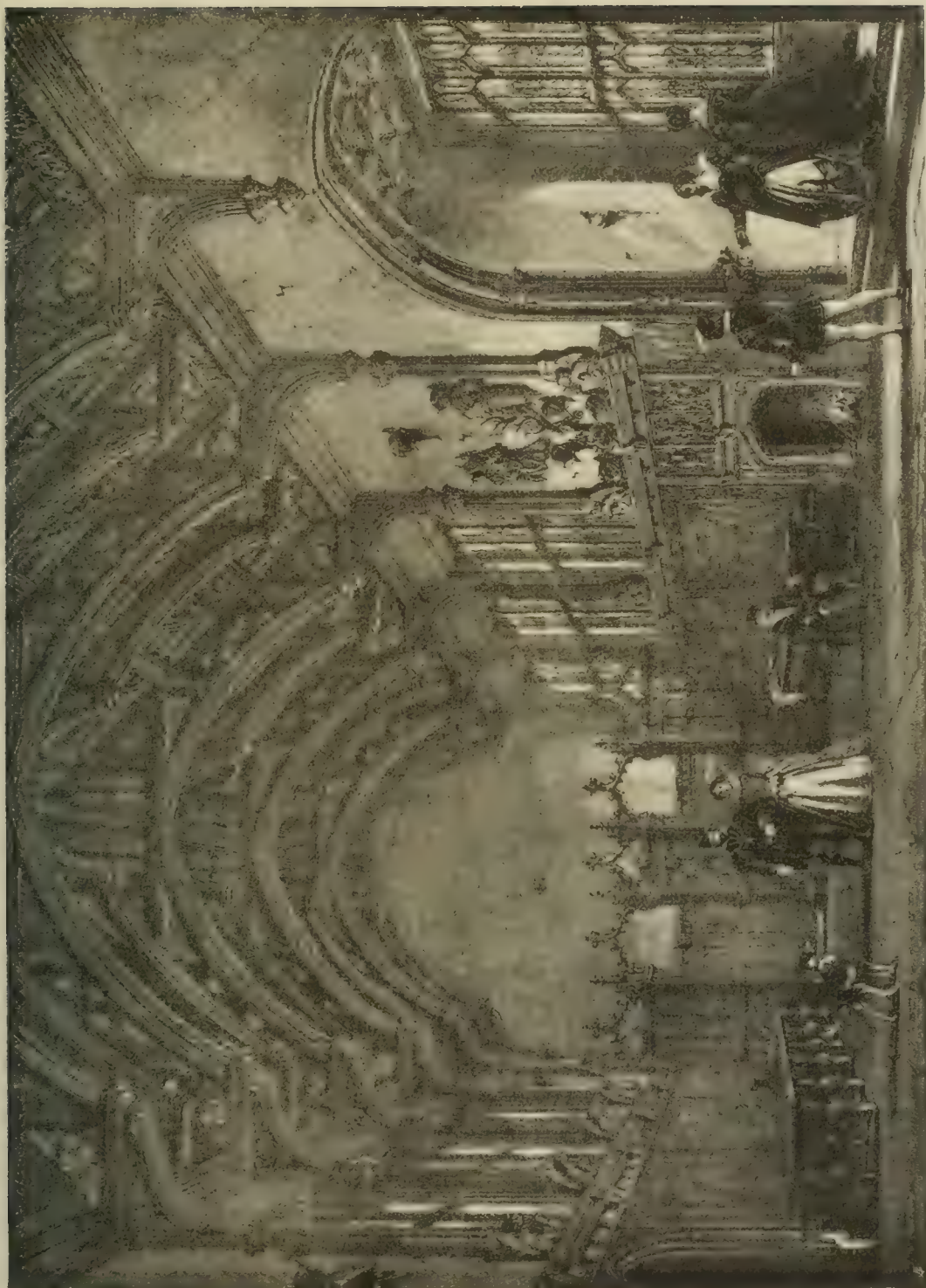
LITTLECOTES, WILTSHIRE: THE HALL.



LOSELEY, NEAR GUILDFORD, SURREY : THE DRAWING ROOM.

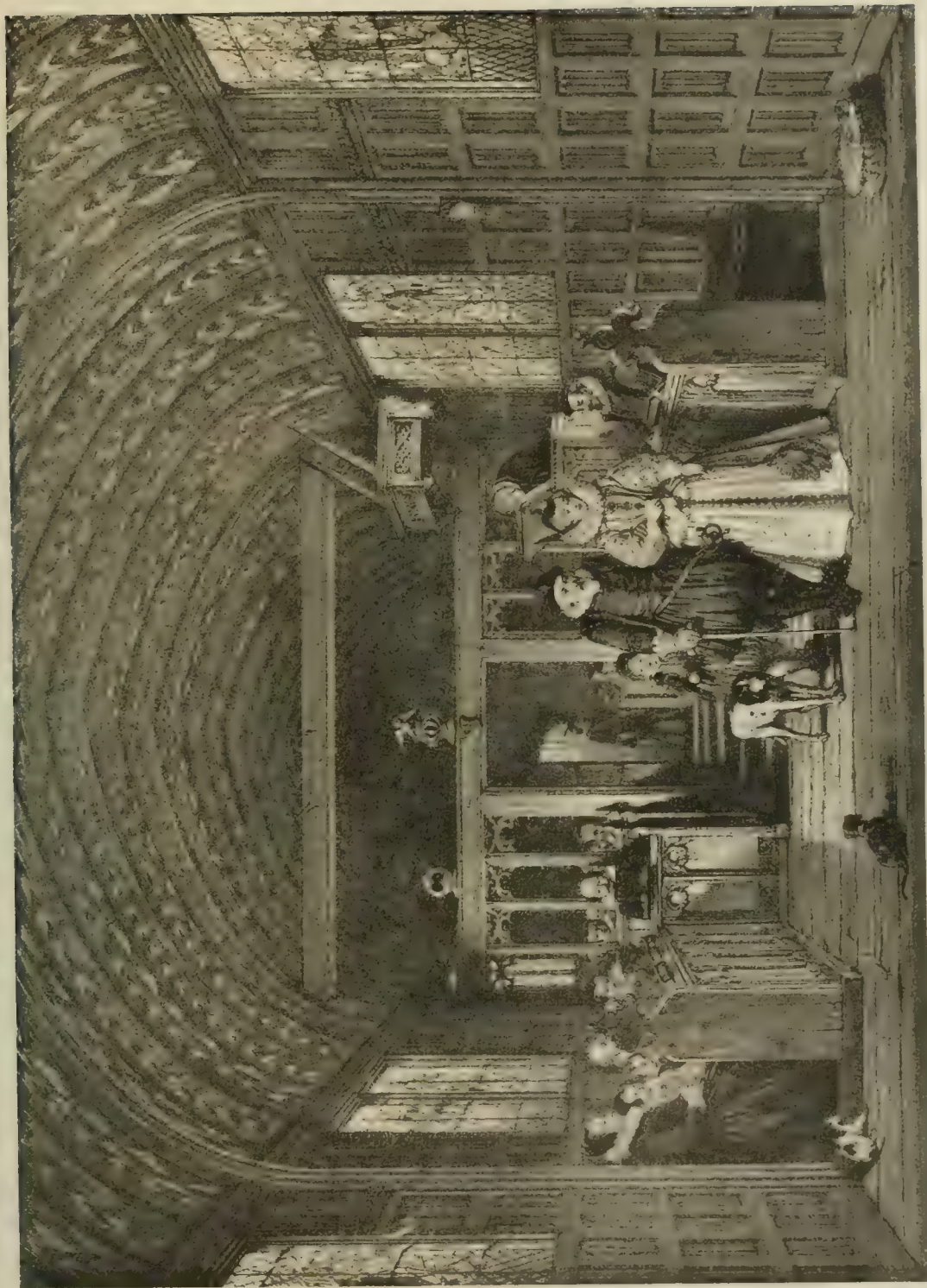


LYME HALL, CHESHIRE : BAY WINDOW IN DRAWING ROOM.

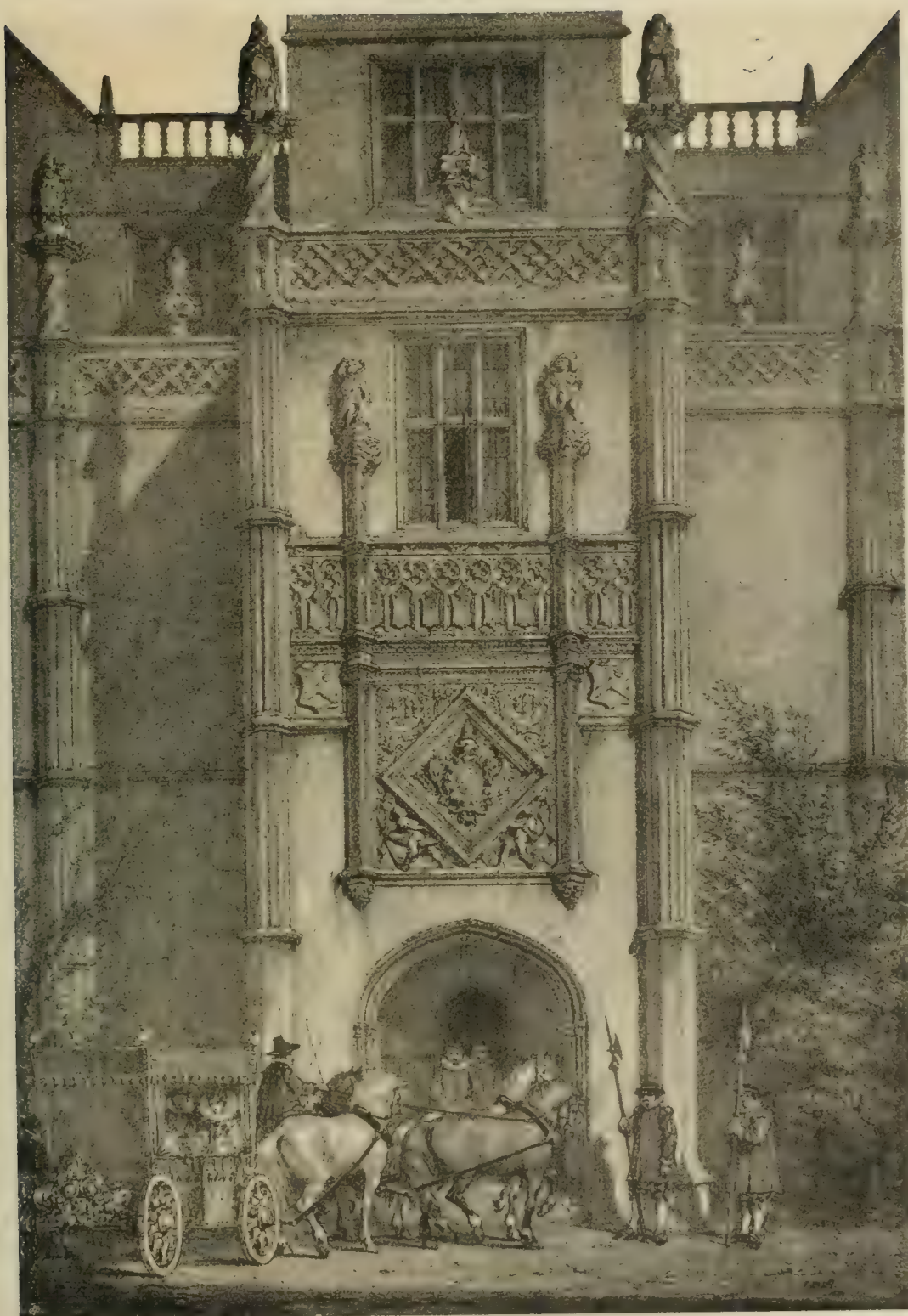


MILTON ABBEY DORSETSHIRE: THE HALL.

MOAT HOUSE, IGHTHAM, KENT: THE HALL.



MOAT HOUSE, IGHTHAM, KENT : THE CHAPEL.



MONTACUTE, SOMERSET : THE PORCH.



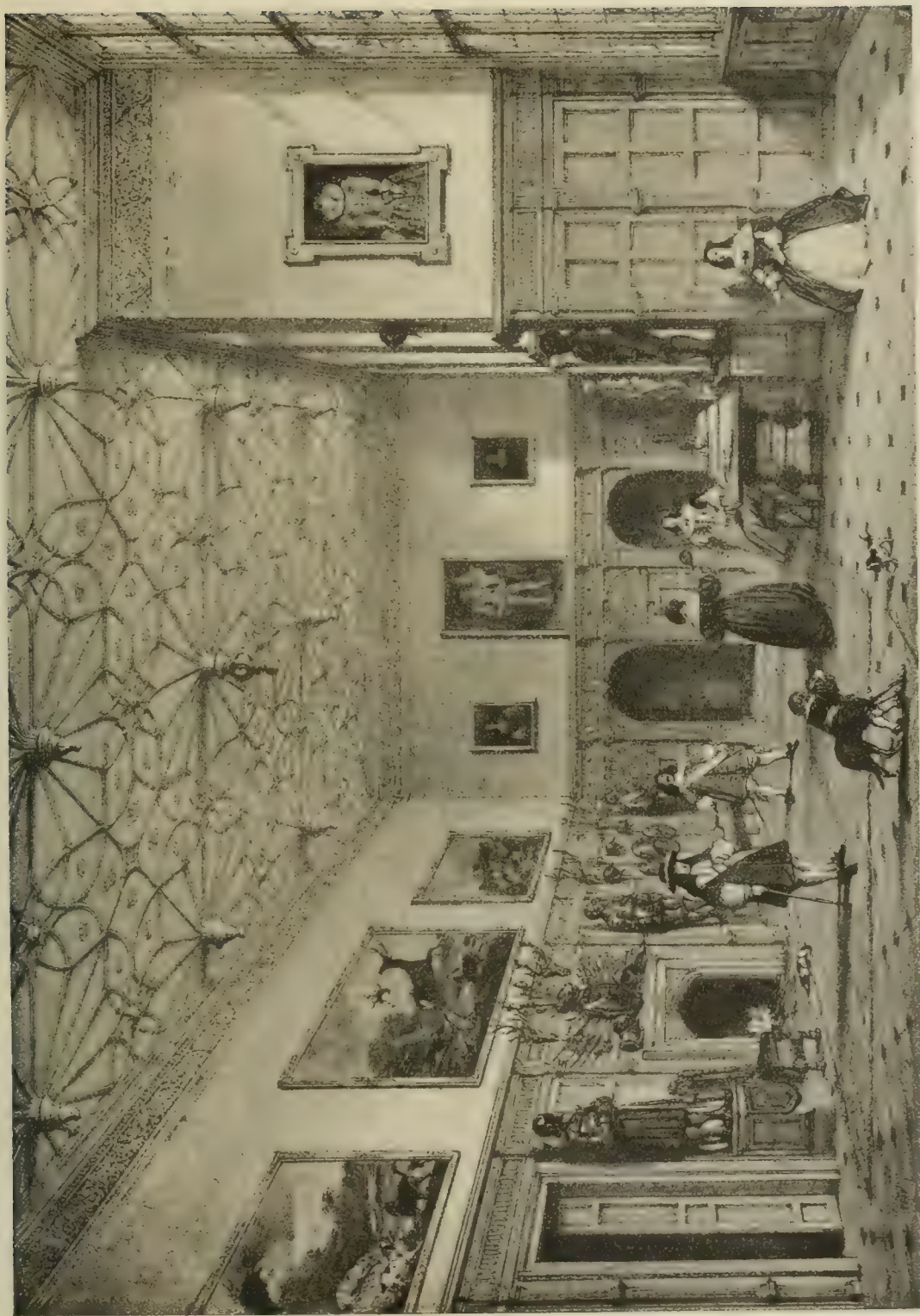
OCKWELLS, BERKSHIRE.



OCKWELLS, BERKSHIRE : THE HALL.

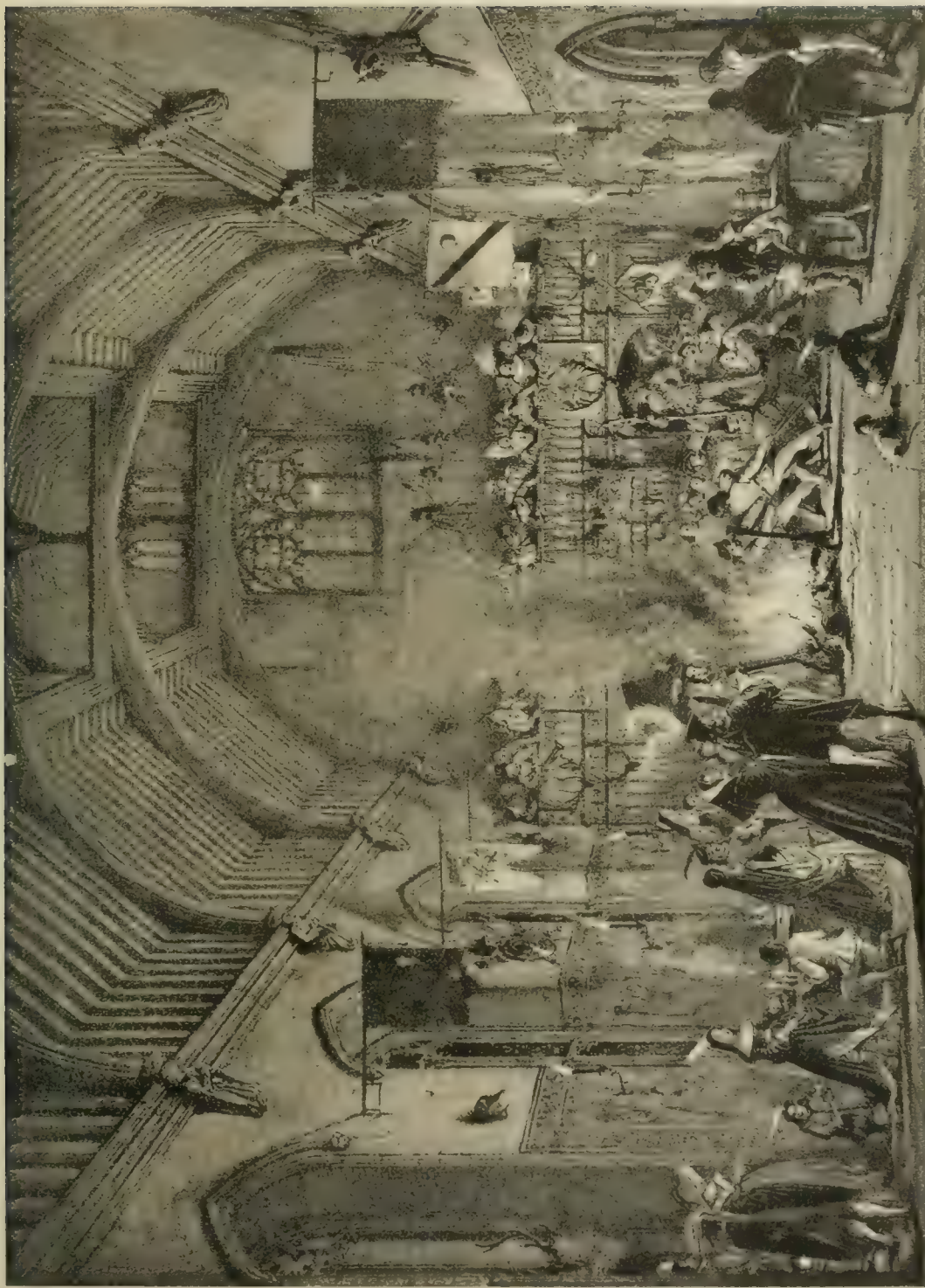


OCKWELLS, BERKSHIRE : THE PORCH AND CORRIDOR.



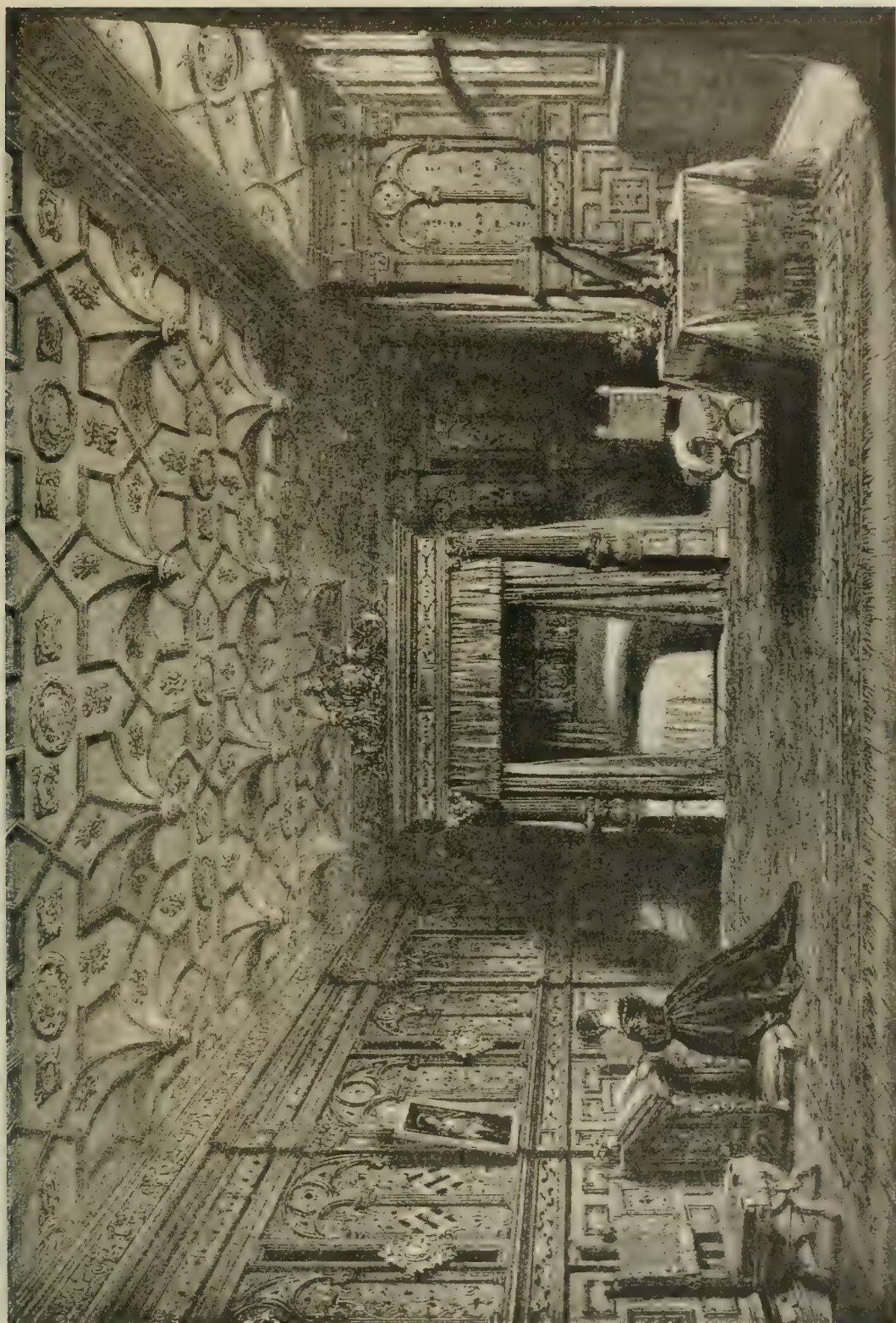
PARHAM, SUSSEX: THE HALL.



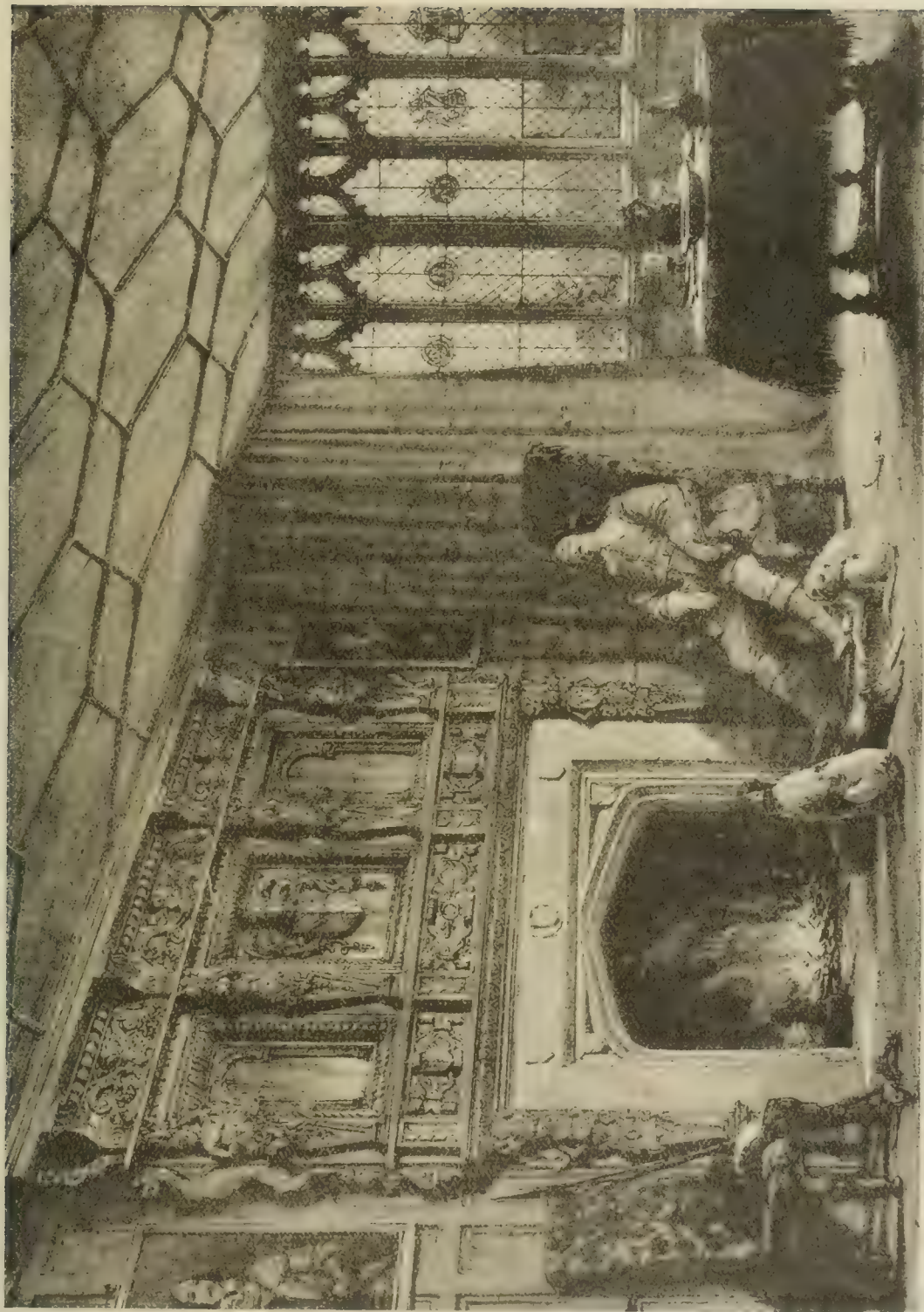




POSTLIP HALL, GLOUCESTERSHIRE: CHAMBER.

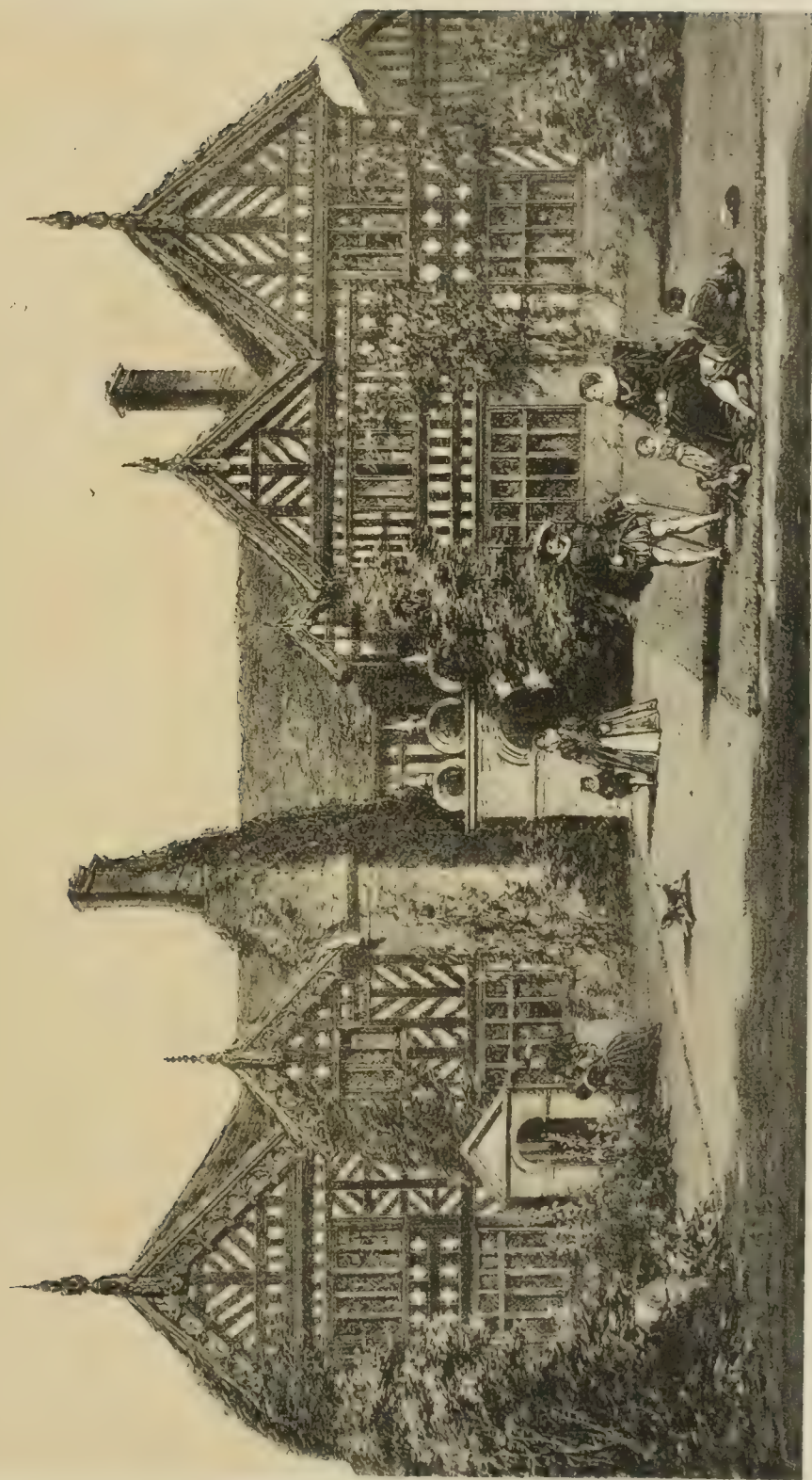


SIZERGH, WESTMORELAND : INLAID CHAMBER.

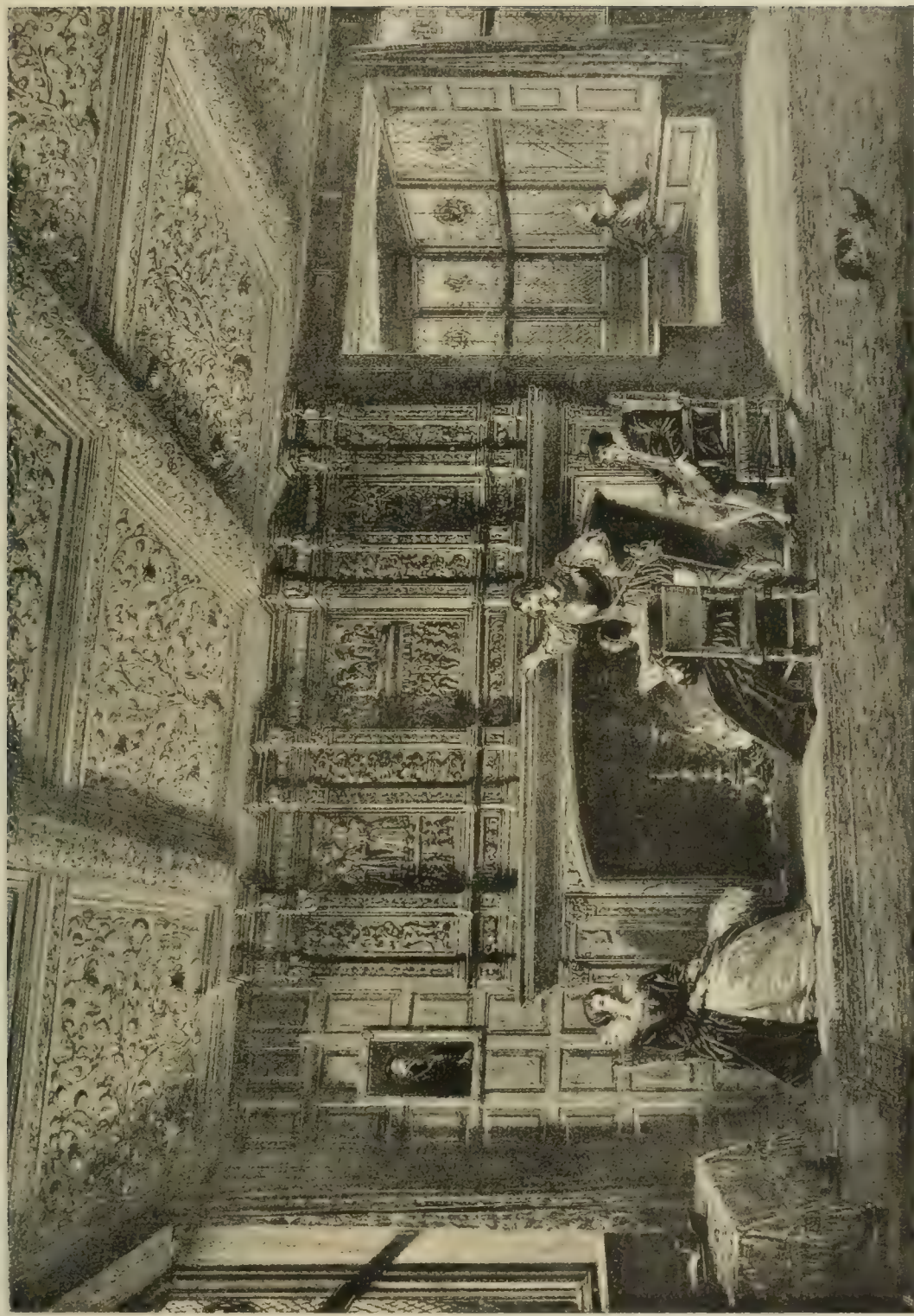




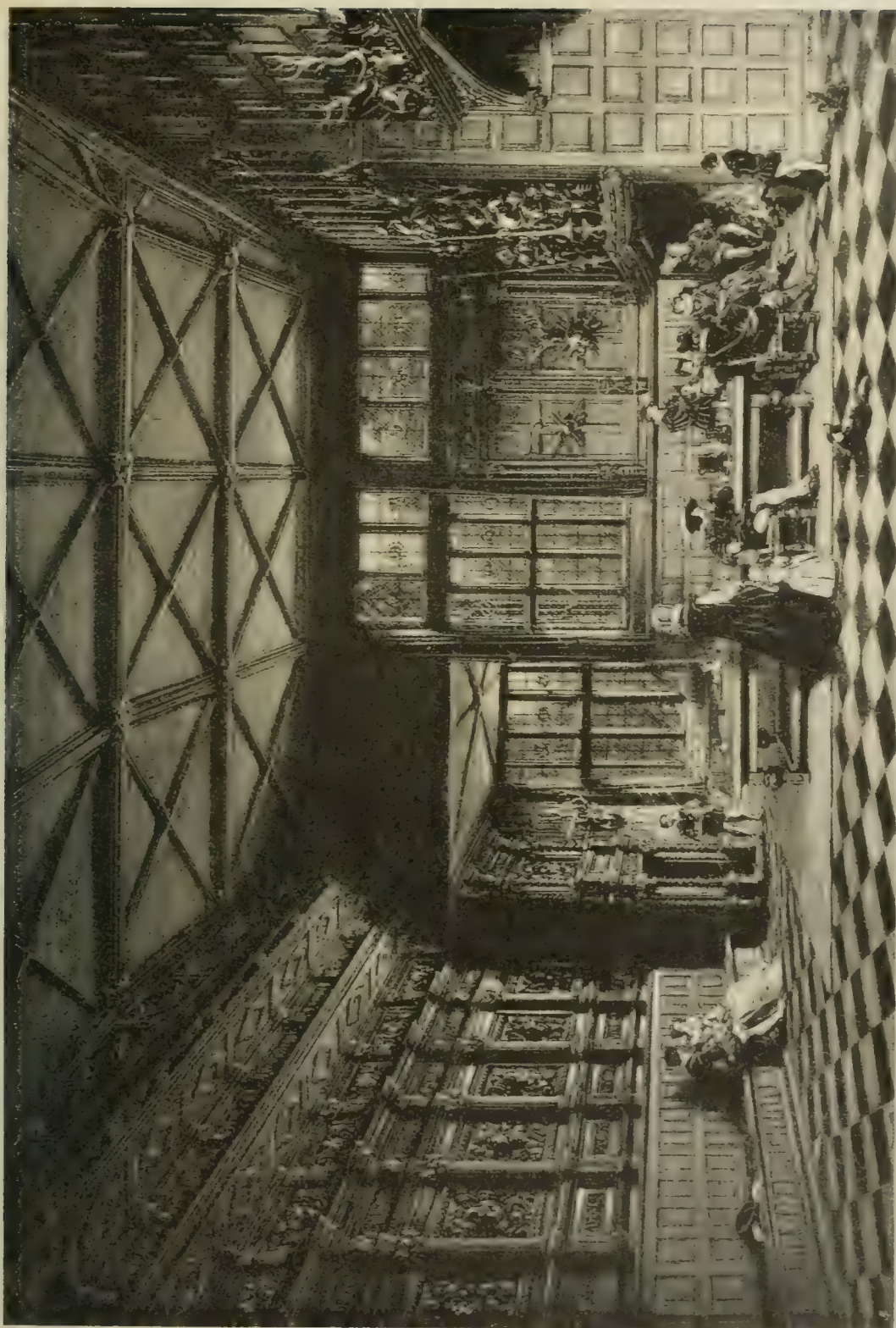
SPEKE HALL, LANCASHIRE.



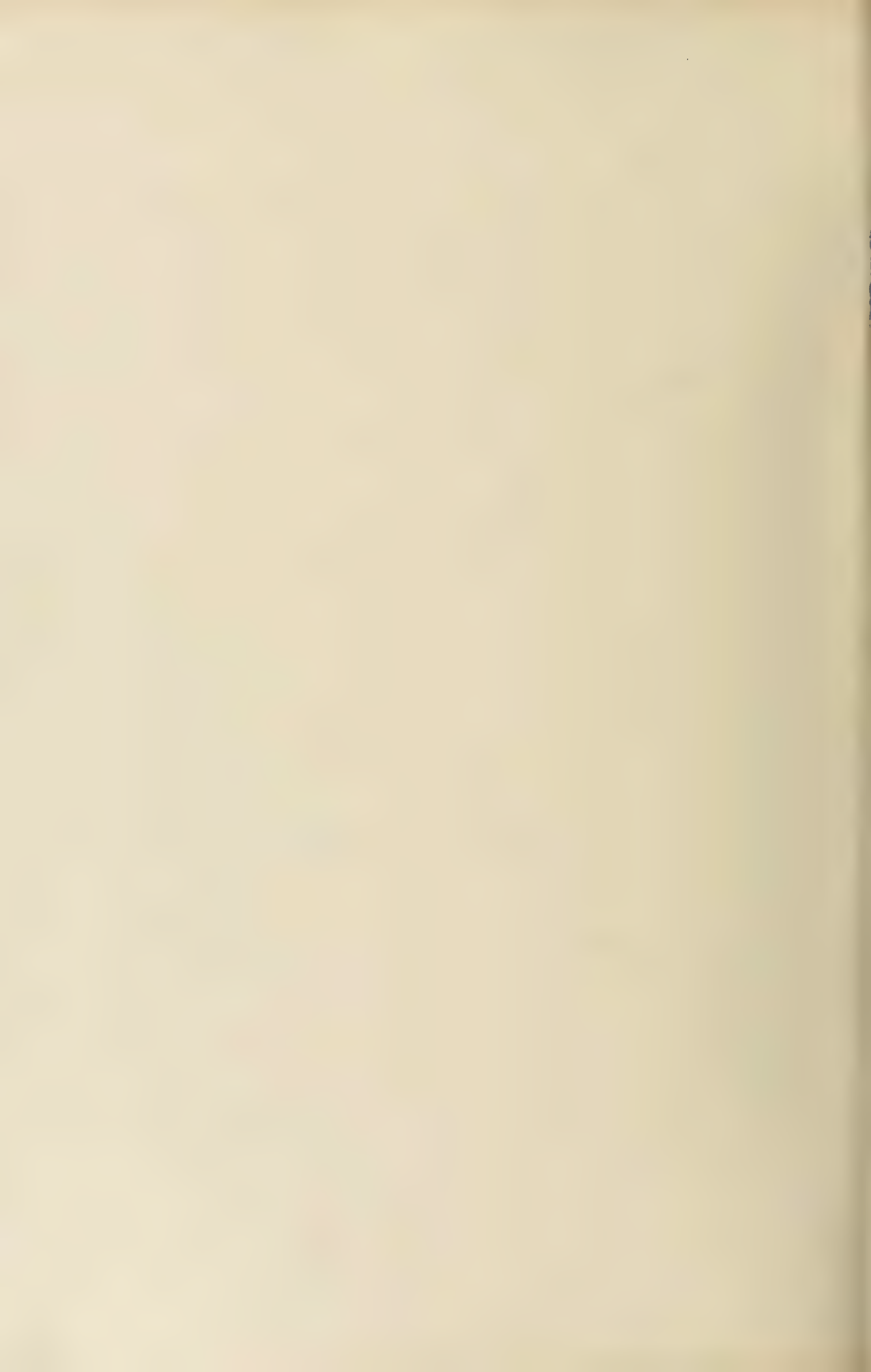
SPEKE HALL, LANCASHIRE: GARDEN FRONT.

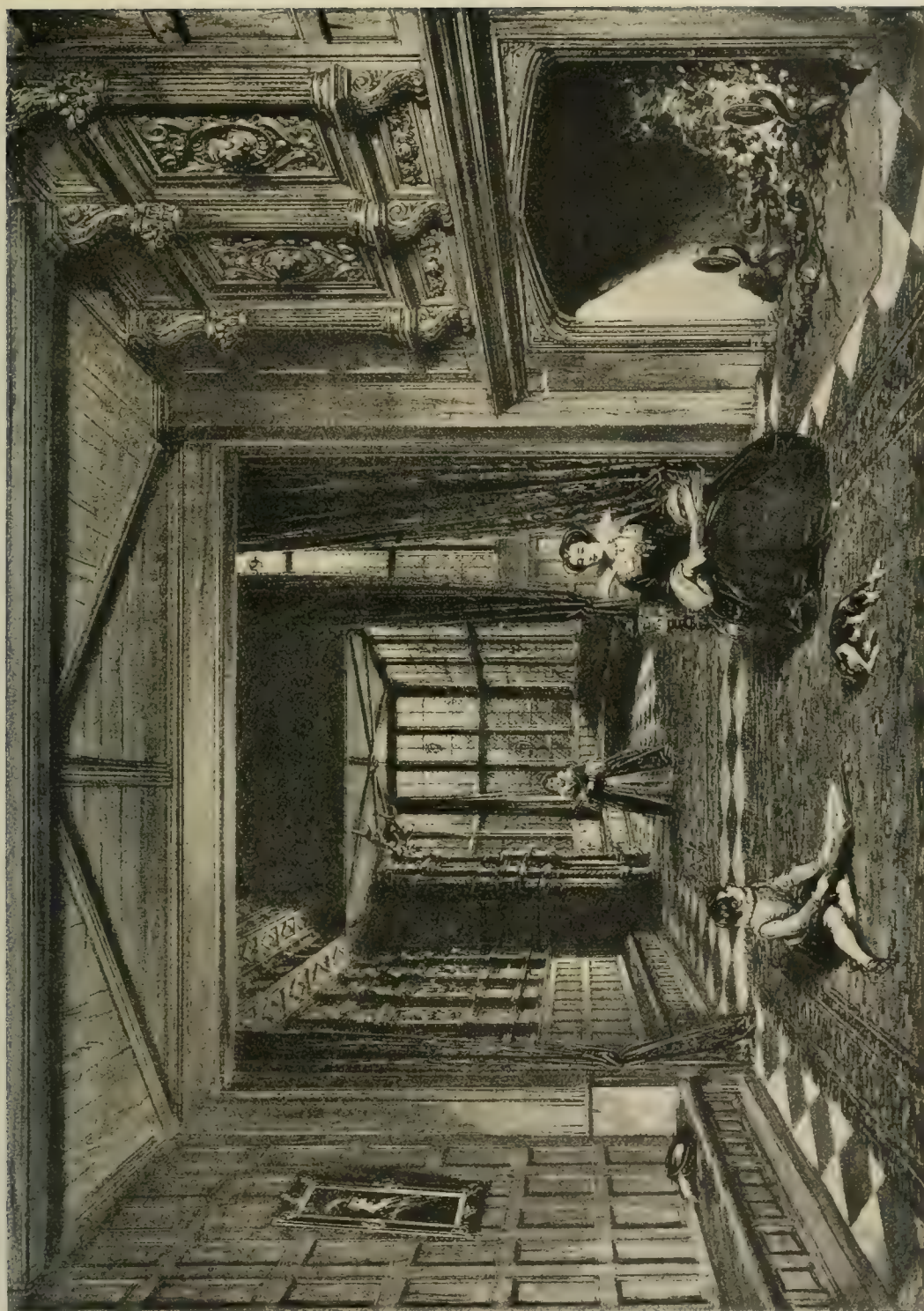


SPEKE HALL, LANCASHIRE : FIREPLACE IN DRAWING ROOM.

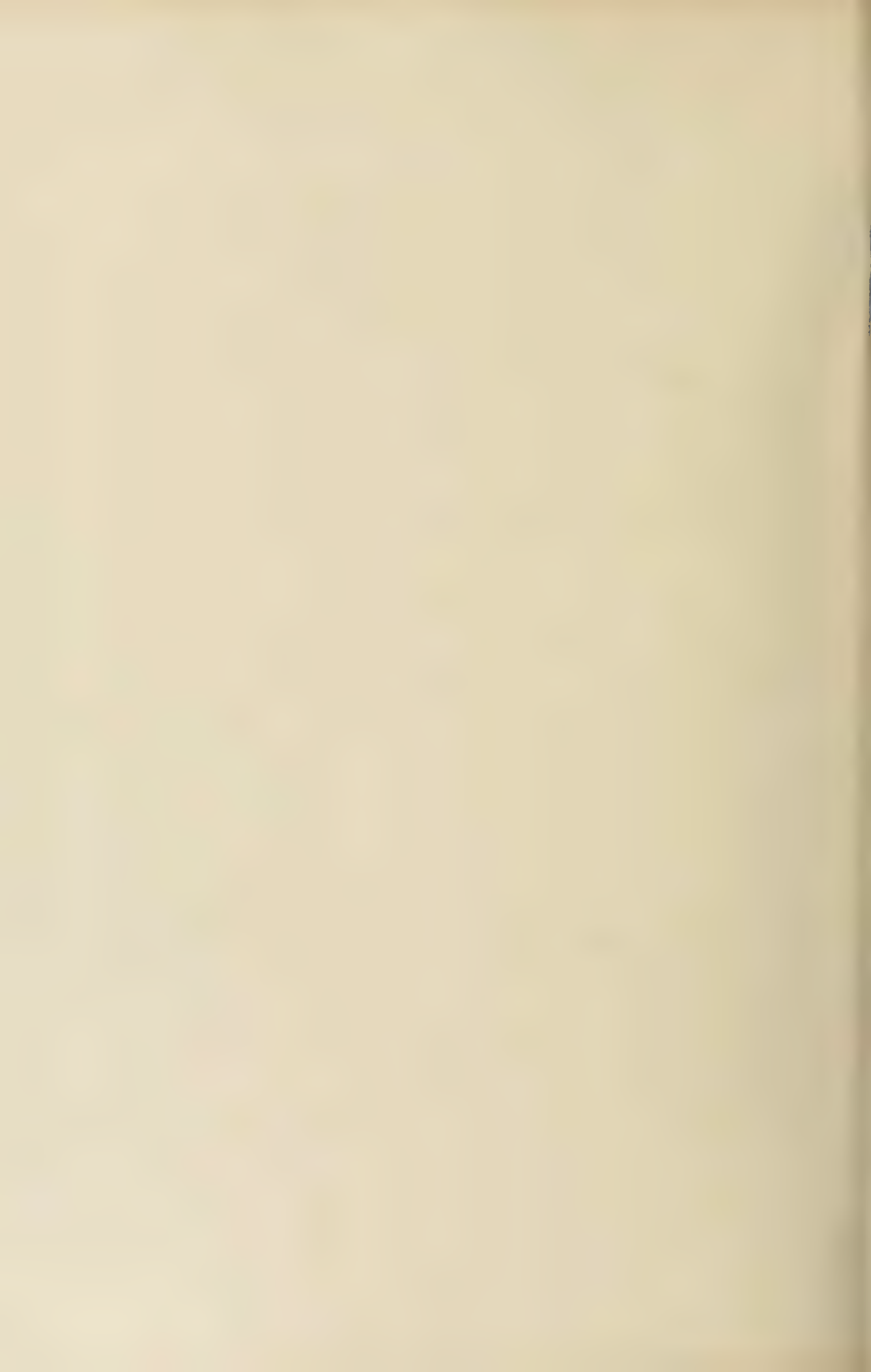


SPEKE HALL LANCASHIRE: THE HALL.



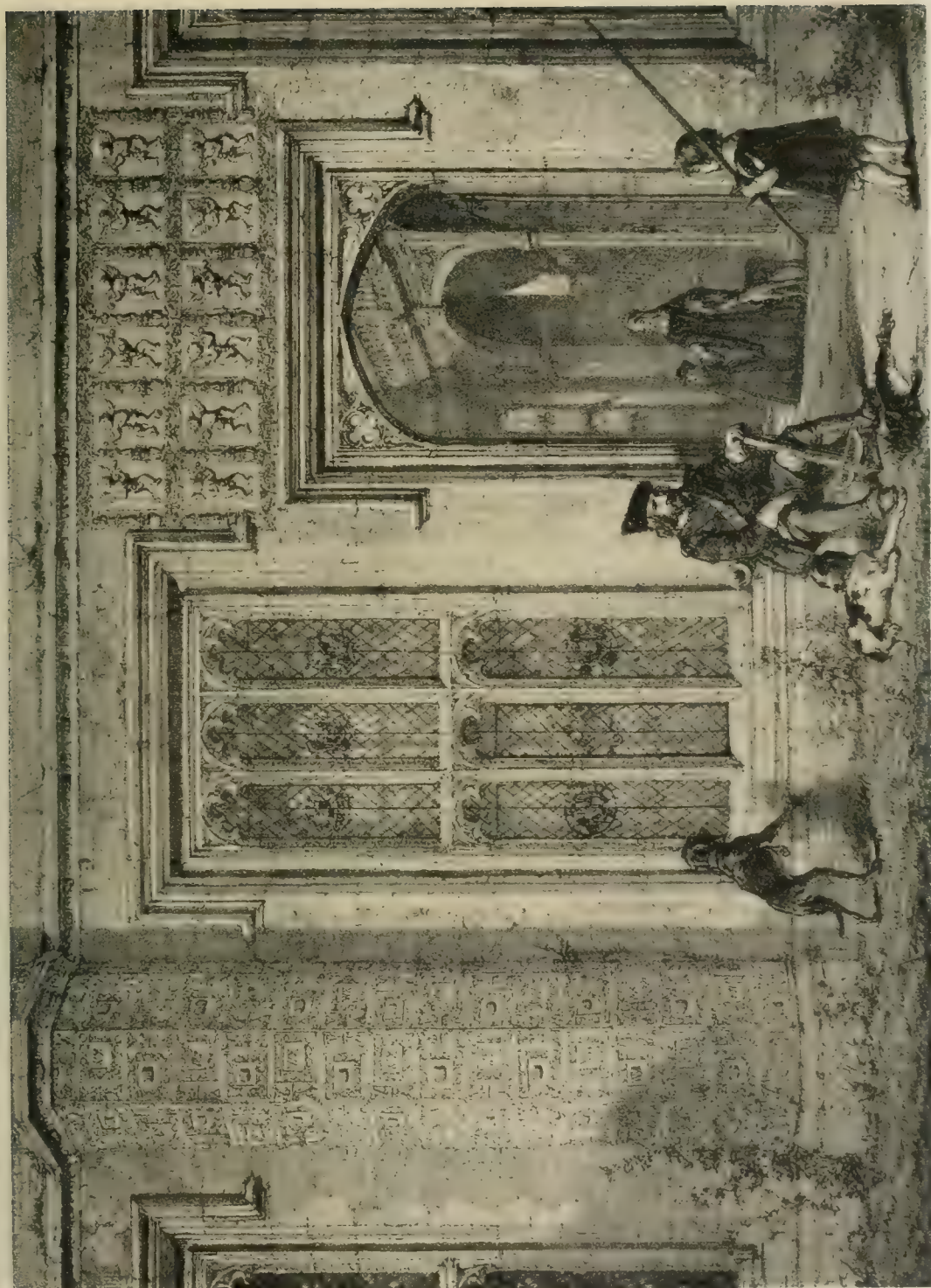


SPEKE HALL, LANCASHIRE: BAY WINDOW IN THE HALL.





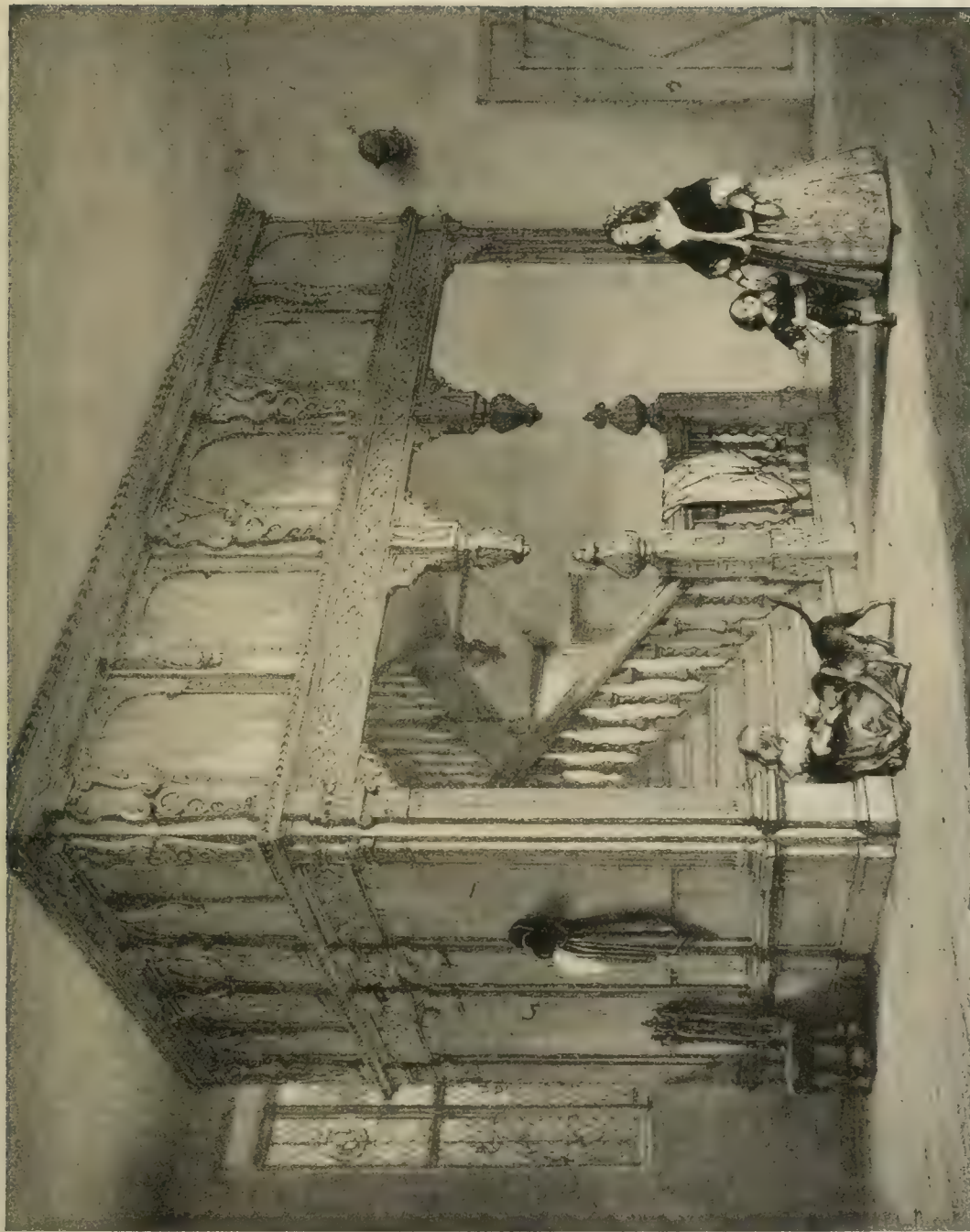
SUTTON PLACE, SURREY.



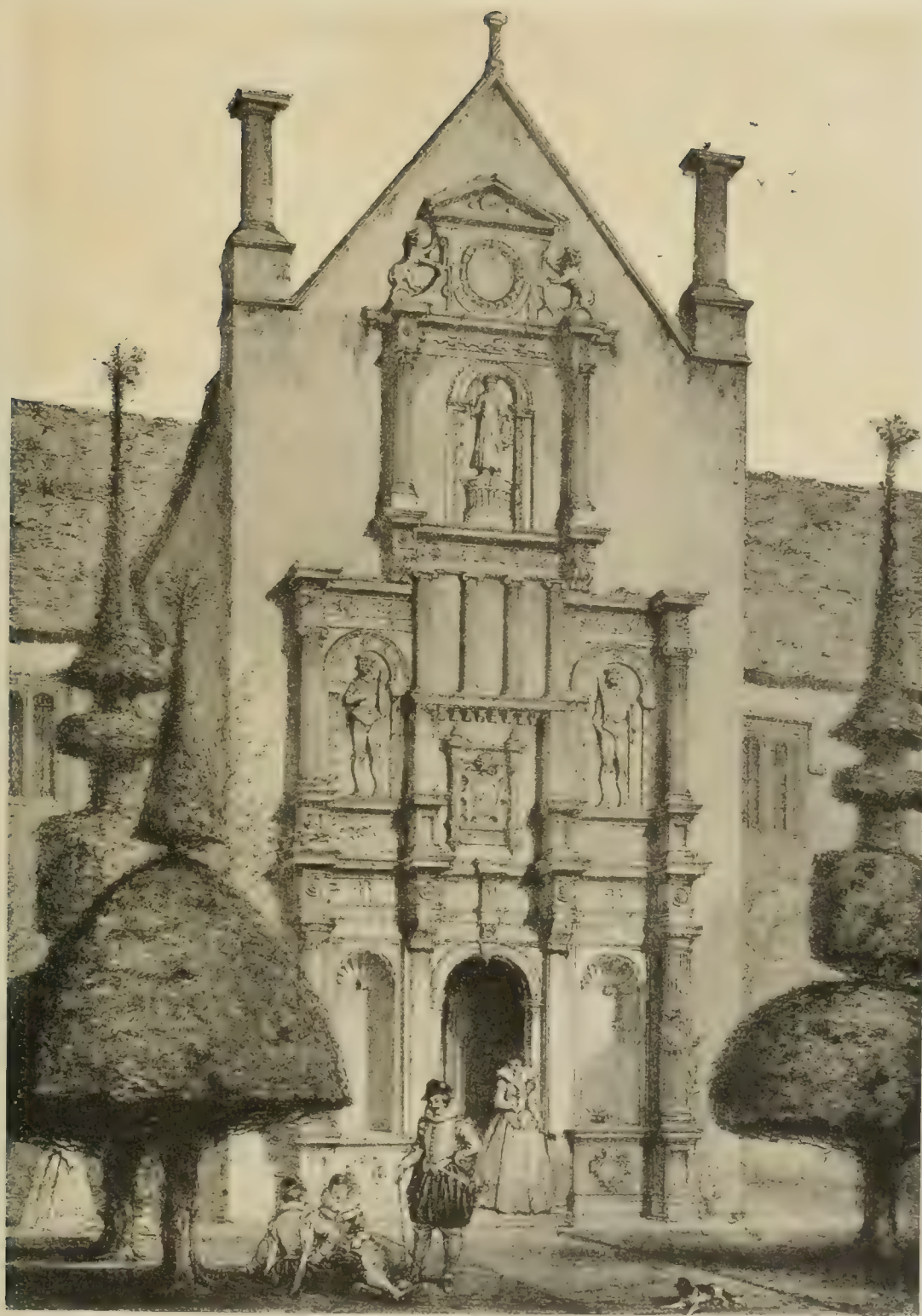
SUTTON PLACE, SURREY: ENTRANCE TO THE HALL.



WAKEHURST, SUSSEX: THE HALL.



WAKEHURST, SUSSEX : THE STAIRCASE.



WATERSTONE, DORSETSHIRE.



WESTWOOD, WORCESTERSHIRE.



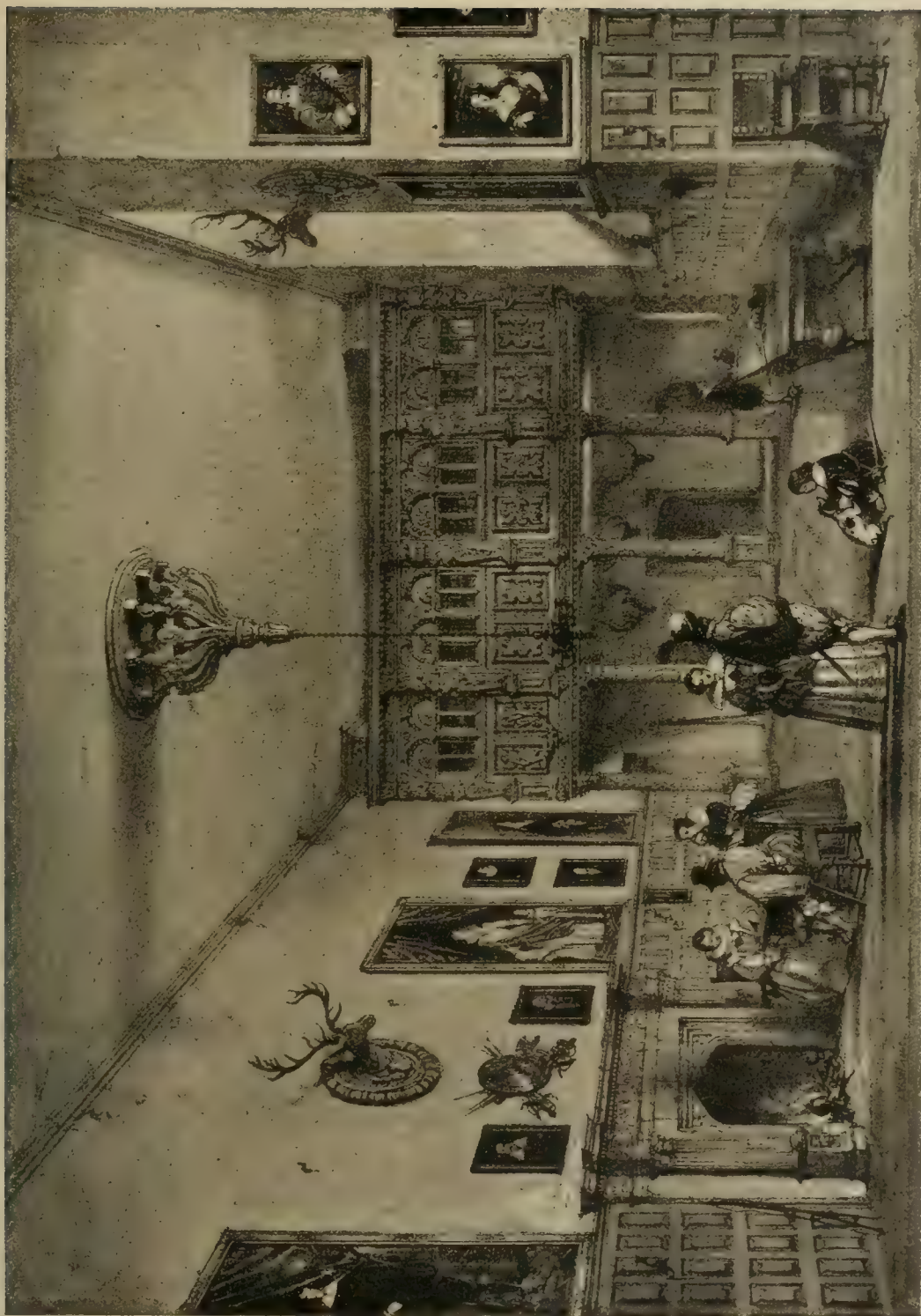
WOLLATON, NOTTINGHAMSHIRE.



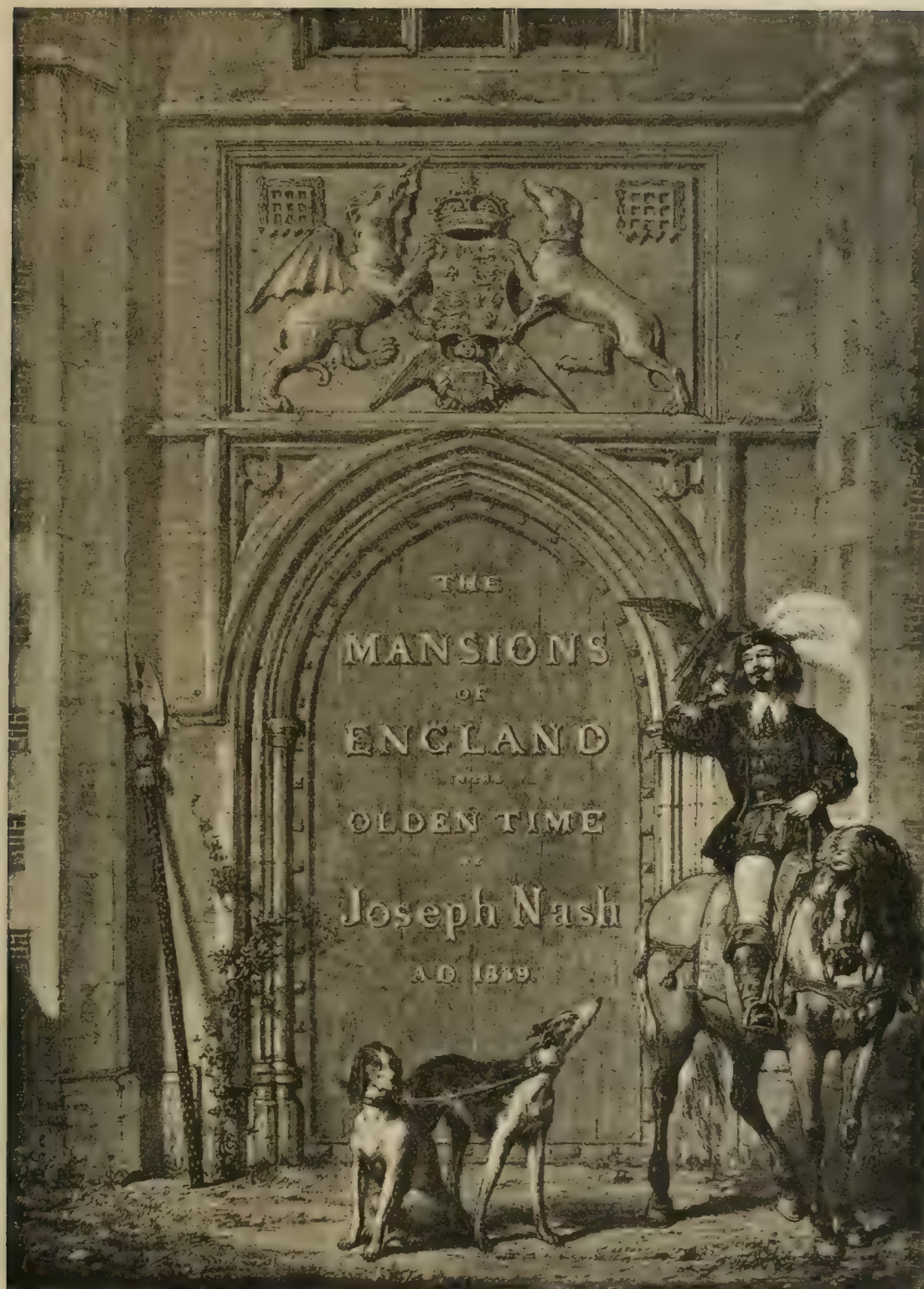
WOLLATON, NOTTINGHAMSHIRE: THE HALL.



WROXTON ABBEY OXFORDSHIRE: THE PORCH.



WROXTON ABBEY, OXFORDSHIRE; THE HALL.



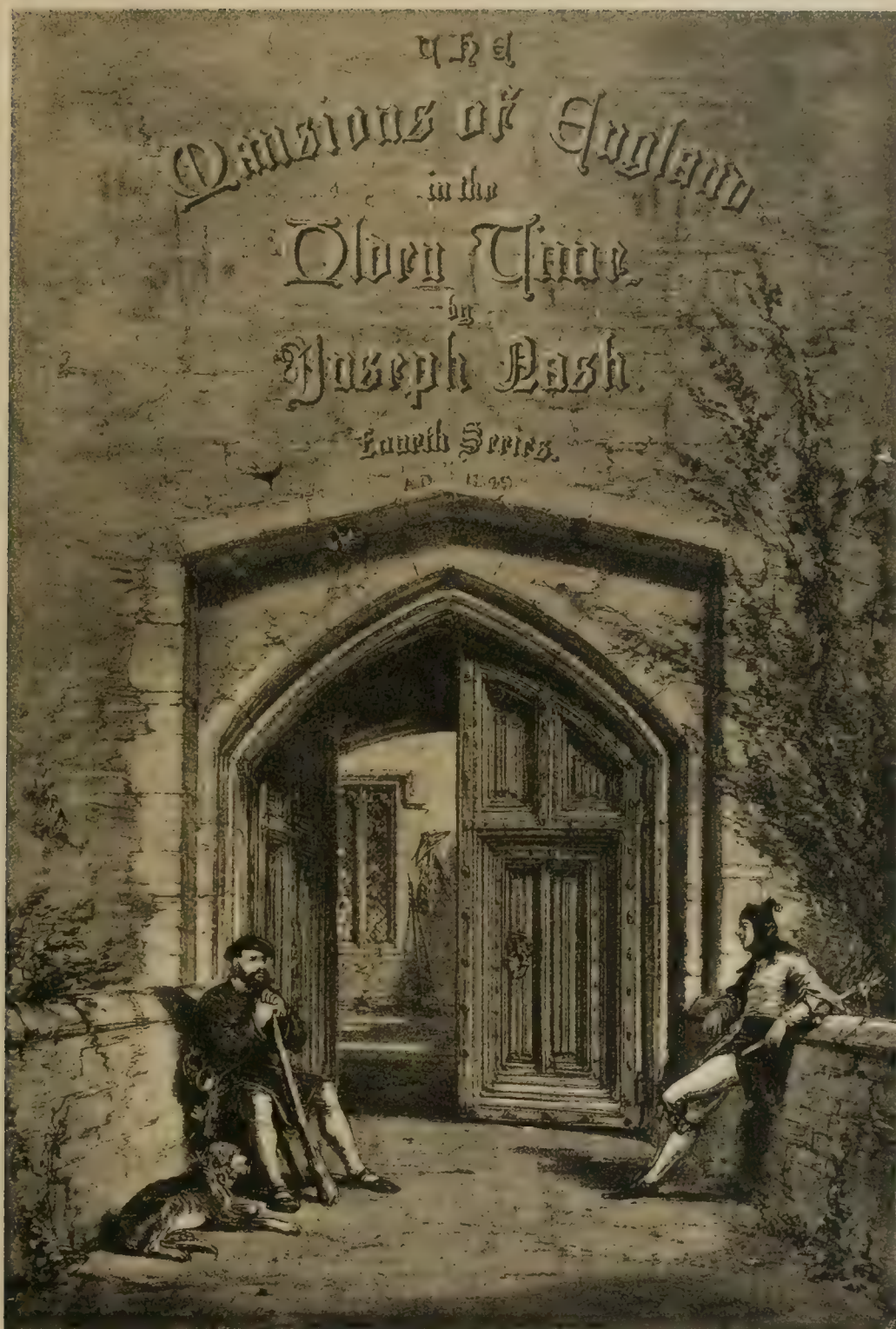
EAST BARSHAM, NORFOLK: DOORWAY.
(TITLE TO ORIGINAL EDITION, FIRST SERIES.)



COOMBE ABBEY : DOORWAY.
(TITLE TO ORIGINAL EDITION, SECOND SERIES.)



CRANBOURNE, DORSET : PORCH.
(TITLE TO ORIGINAL EDITION. THIRD SERIES.)



MOAT HOUSE, IGHTHAM, KENT: ENTRANCE.
(TITLE TO ORIGINAL EDITION, FOURTH SERIES.)



ÆOLIAN PIPE ORGAN IN PRIVATE RESIDENCE WITH CONSOLE AT FAR SIDE OF ROOM.

THE ÆOLIAN PIPE ORGAN.

UNTIL quite recently pipe organs have been indissolubly connected in the popular mind with cathedrals and churches. It scarcely ever occurred to the owners of town and country houses that the majestic music of the finest of all instruments might be theirs to produce in their own homes. There is probably no instrument which has from time to time so engrossed the thoughts of musicians as well as music lovers in general as the pipe organ. It combines in its completeness the effects of almost all important musical instruments, and is capable of expression such as is obtained from no other.

It must be borne in mind that all pipe organs which possess no means by which their musical resources can be commanded beyond the manual and pedal claviers and the usual accessories are comparatively of limited use in the home music room, for such instruments are only of value to those,

or through the immediate agency of those, who have, after many years of study and practice, acquired a thorough knowledge of music and have mastered all the difficulties connected with the complete and artistic command of the several claviers, the numerous mechanical accessories controlling the tonal forces, and such expressive appliances as the instrument possesses.

Such, however, is not the case with the Æolian Pipe Organs, which, through the successful adaptation of the Æolian principle, can be played either with the aid of perforated music rolls, or with the manual and pedal claviers.

The Æolian Pipe Organ is, in reality, an orchestra in the best sense of the word. There is that in the alternating flute, string and brass tones which appear and reappear in the refrain, in the amplitude of sound and in the bewildering continuity of notes and swift-running themes, that surprises and delights the listener's ear. These are



VIEW OF ROOM SHOWING ÆOLIAN PIPE ORGAN DIVIDED INTO TWO PORTIONS.

all brought into play and directed by the will of the performer, and permit him to render the most difficult orchestral compositions in the most artistic manner, if he simply has musical taste and feeling, whether he has or has not had the time, gift, or inclination to study the art of organ-playing.

By the adaptation of the Æolian principle to the pipe organ all technical difficulties are at once removed; the notes themselves are sounded exactly as indicated in the score, and with far greater perfection than could possibly be obtained by the fingers of the most skilful organist.

The opportunities for tonal effect are largely increased, for the elimination of the necessity for digital performance on the keys enables the player to concentrate his thoughts on expression—that which alone makes a performance musical and gives life and variety to the playing. The hands are thus left free to draw the stops, by means

of which the player may direct or individualise the effect as completely as the orchestral leader who has at his command the most responsive trained musicians. He is assured an ideal tone balance, so seldom obtained by an orchestra. On the normal type of organ the performer is so much occupied with the purely digital work of getting in all the chords that he has perforce to let some of the stops stay closed when they should be open. If he wishes to render a composition that is designed and arranged for a full orchestra, he must pare it down and simplify it and divest it of some of its most brilliant movements before he can play it. Not so with the player of the Æolian, with its wealth of tone and its unique mechanical appointments to back his ambition. No score is so elaborately fine spun or eloquently interpolated but that this instrument can play it verbatim, without a single passage omitted or in any way condensed.



MUSIC ROOM IN PRIVATE RESIDENCE SHOWING ÆOLIAN PIPE ORGAN WITH CONSOLE ATTACHED.

Probably because of the usual surroundings of the pipe organ, the idea is generally prevalent that a large and lofty room is a *sine qua non* for the location of this instrument. However, this is not so with the Æolian Pipe Organ, and where space is limited, the organ can be divided and placed on different sides of a room or in other locations, with the best results.

Where a room is too small to contain the volume of sound of a full-toned Æolian Pipe Organ, the pipes can of course be adapted so as to soften the music to the strength of tone most suitable to the space at command.

The console, or playing mechanism of the instrument, may, if desired, be placed at any distance from the sound-producing portion of the organ, and like it presents an admirable field for artistic treatment from an architectural point of view. The console, in addition to containing the manual and pedal clavier, provides also the mechanism for playing by means of the music rolls.

With these music rolls effects are possible such as would be beyond the powers of the most skilful and experienced performer on an ordinary instrument.

Perhaps the most far-reaching development of the Æolian Pipe Organ is the absolute personal control of two manual or solo and accompanimental effects. Compositions calling for the production of distinct solo and accompanimental effects and colouring are rendered on the Æolian Pipe Organ just as they can be produced on the ordinary concert-room organ having several clavier, and the most complicated orchestral and polyphonic works can be executed with all the necessary brilliancy of tonal colouring and all the artistic effects of light and shade. While string passages are being played from the one clavier, flute, reed or other imitative tones may be produced from a second clavier; that is, any desired tone may be used on one clavier, accompanied on another clavier by any desired contrasting tone or by tones of the same

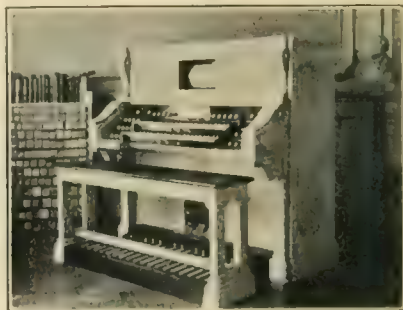


ÆOLIAN PIPE ORGAN IN PRIVATE RESIDENCE.

quality, of louder or softer intensity. This requires no special skill on the part of the performer as the solo and accompaniment are perforated on the music rolls, so that each division can easily be observed and treated accordingly; and, furthermore, are controlled by a simple device, whereby either section (solo or accompaniment) can be played from either clavier at will, or may be combined and the solo and accompaniment played on one clavier or on both claviers simultaneously. In fact, the resources of this instrument are so remarkable and varied that they inspire composers to write music of a brilliancy and complexity of structure impossible to interpret in the ordinary way, by the unaided hands and feet of a single organist on any ordinary concert-room organ in the world.

Nothing more need be said at this time

to commend the Æolian Pipe Organ. The Orchestrelle Company will be pleased to submit designs and specifications to any one interested. The magnificent pipe organ of forty-eight stops is on exhibition at Æolian Hall, and may be seen by any one who calls.



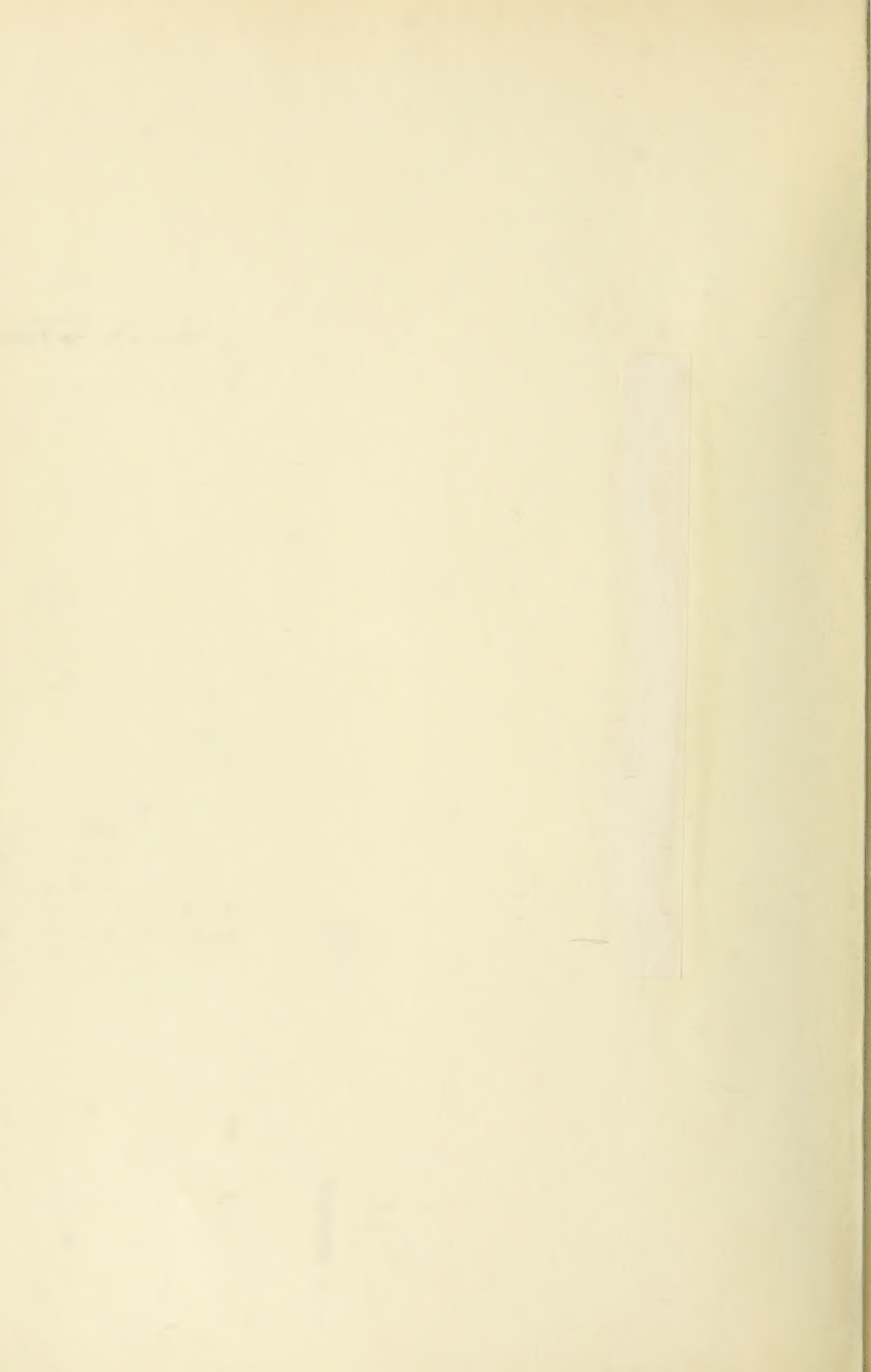
ÆOLIAN CONSOLE SHOWING MANUAL AND PEDAL CLAVIERS AND MUSIC ROLL MECHANISM.

THE ORCHESTRELLE COMPANY,

ÆOLIAN HALL, 135-6-7 NEW BOND STREET, LONDON, W.

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